KDVIATIONS

$$FREE$$ FALL 2008

INSIDE:

RALPH NADER

BIKE CHURCH

THE DEAD SCIENCE

ELECTION 2008

FALL '08 GUIDE

KDVS

90.3 FM

DAVIS

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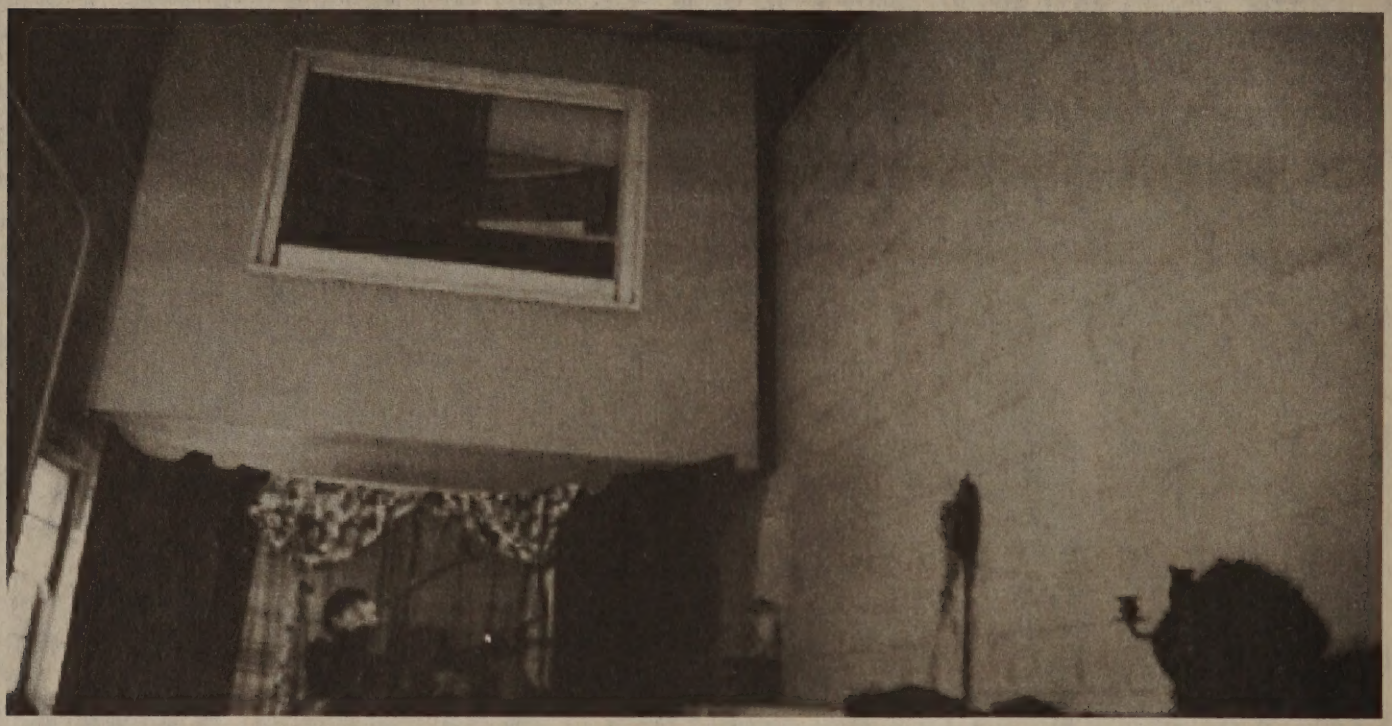

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KDVS' normal business hours are Monday through Friday, 9 a.m. to 5 p.m. We welcome everyone down into our underground haven for station tours or record donation drop-offs, but please call ahead: (530) 752-0728. We also welcome new volunteers all year round!

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To view KDViationS in full color or have it sent to your house free of charge, go to kdvs.org/zine. For questions about advertising or distribution, e-mail Elisa and Sharmi at publicity@kdvs.org.

Top: The victorious KDVS Sloshball Team after slaughtering The Aggie
Bottom: Outgoing KDVS Corestaff

MESSAGES FOR YOU

FROM THE GENERAL MANAGER: YOU CAN ALWAYS DEPEND ON KDVS!

Fall is upon us again and we're excited to be starting a new year at UC Davis. We have been working away all summer in the basement studios of KDVS. I have been working with KDVS, ASUCD Entertainment Council and the Whole Earth Festival to bring you a batch of incredible events coming in October and November. I'm most excited about the return of Operation: Restore Maximum Freedom, taking place Oct. 11. See page 6 for details on KDVS' homegrown all-day outdoor music festival. As always our DJs and staff have put together a list of great shows happening in the Davis/Sacto area; check out the full list on page 54.

I have had an eventful summer getting intimately acquainted with the KDVS transmitter, a beautiful piece of equipment hand built and designed in the U.S.A. The intense heat this summer put the last nail in the coffin of the two air conditioners keeping our equipment chilled. At one point KDVS Engineer Todd sacrificed his own comfort and moved his portable AC unit from home in with the KDVS transmitter to keep us on the air.

I think I visited the transmitter more times than I can count, and it gave me an even greater appreciation for our FM signal. Many of us are getting music through a multitude of new sources, and I'm often asked where I think the future of radio is going, facing the new media landscape covered in MP3 players and online music services legal and clandestine. This is a topic that obviously deserves more detail and space than can be afforded by my letter here, but briefly I believe that community and college radio stations like KDVS have a secure niche.

We provide an alternative voice covering both local and global issues that do not get coverage elsewhere. Our DJs are all passionate about music and we have many shows covering music that can't be heard or found anywhere else, whether that is on iTunes or the radio. Thank you for picking up this issue of KDViationS and taking an interest in alternative media! Keep your eyes open and don't forget to vote Nov. 4.

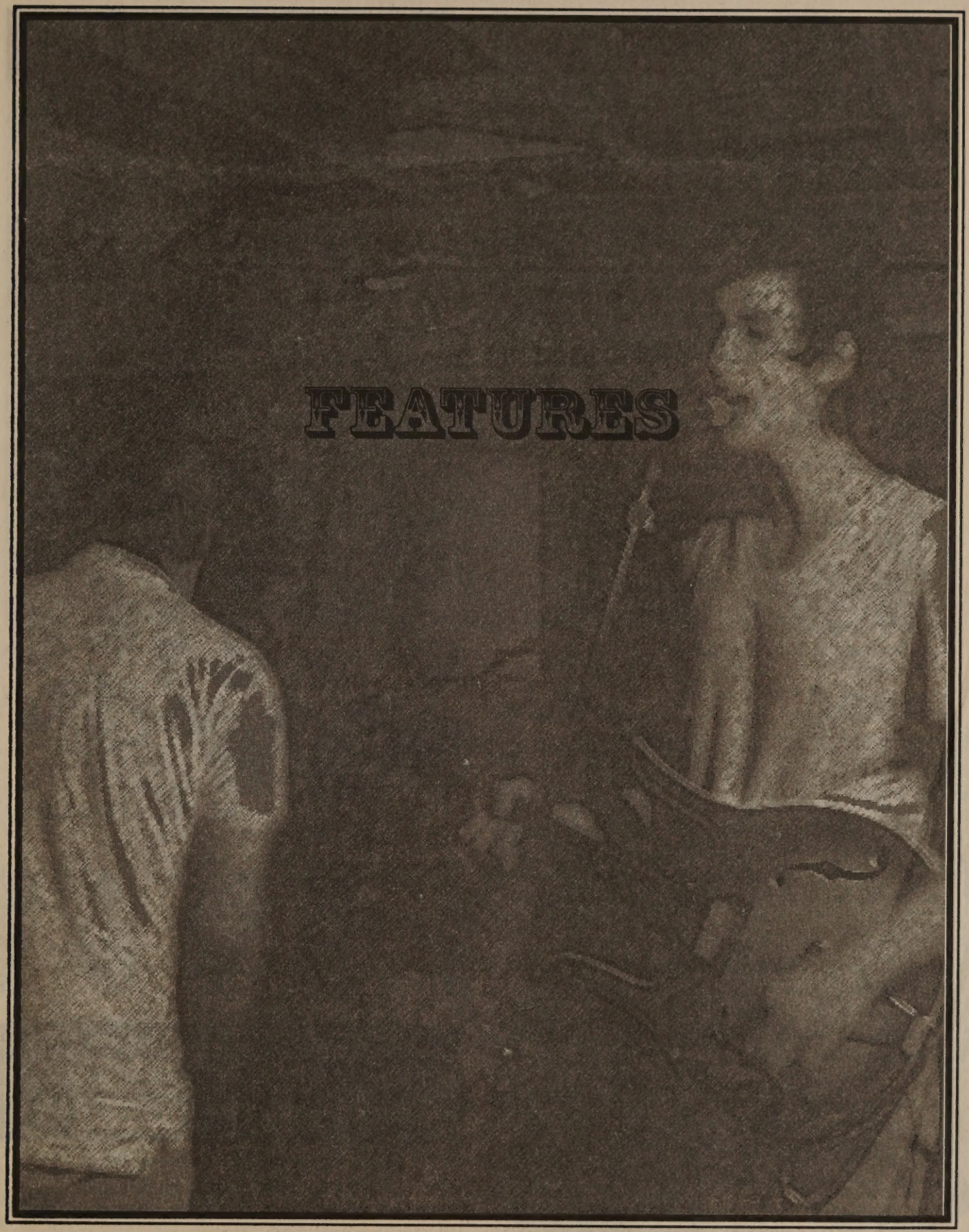
-Ben Johnson
gm@kdvs.org

FROM THE CO-EDITOR: CHANGES TO COME

By January 2009 our political atmosphere will have changed dramatically. There will be a new president inaugurated into the United States, the stock market will crash 500 million more times, food prices and carbon emissions will continue to go up, and the number of people with sustainable jobs will continue to drop. In this fight against corporate media and the increasingly corrupt corporate government, it is more important than ever to be a part of a localized D.I.Y. rebellion. Sustainability through local production of food, art, music and supporting services is a revolution, and I'm proud to say that KDViationS is a part of this revolution.

Alternative media is a remarkably strong resource for those who seek it, and KDVS, as a local resource, represents a public service with influence that surpasses the town's limits. With this local produce issue and the issues to come, KDViationS is working toward a goal to progress the alternative sustainability revolution. From Obama's media relations (page 12) to Nader's ballsy duopoly criticisms (page 38) to the problems of over-convenience for snot-nosed indie kids (page 52), this publication is taking an opinionated turn for the greater good. By embracing every opinion, we are providing an accessible medium for voices that are not heard and should be. KDVS asks our readers to join us, simply by contributing to your local produce in whatever way you see fit. Be a part of the sustainable revolution and join our Operation to Restore Maximum Freeform!

-Sharmi Basu
publicity@kdvs.org


FEATURES

SATURDAY, OCT. 11!

Operation: Restore Maximum Freedom is KDVS' all-day outdoor music festival that happens once or twice a year. It is among my favorite Davis events, along with Picnic Day, and the next one is scheduled for Saturday, Oct. 11.

As you might expect of KDVS, O:RMF is intensely eclectic, and unless you're a part of the local music scene you won't recognize most of the names on the roster. Both of these work out to the festival's advantage. Coachella this is not.

As any veteran will attest, Coachella is a stressful experience. This is because people usually only go to see one or two of the bands playing and because large music festivals are crowded and expensive.

Not so with O:RMF. You can sit as close to the stage as you like and there are benches and grass for sitting. The festival takes place in the backyard of a bar called Plainfield Station, so good burgers and pitchers of beer are available and reasonably priced. I'm especially stoked that I'm of drinking age this time.

The bands are the handpicked favorites of KDVS staff, so anyone who comes with an open mind will be delighted and satisfied with the selection. Not necessarily every band, mind you, but the ambiance has a way of making uncommon music friendly. As with any KDVS outlet, you're liable to come away with a broader appreciation for music than you had coming in.

You can hop on the shuttle or bike the five miles to Plainview Station en masse with fellow festival-goers. Just bring a picnic blanket and a little money and join me at Max Freedom.

FREE SHUTTLE FROM MU STATION

(LEAVING)	1:30 PM	6:30 PM
(RETURN)	6 PM	10:20 PM

Bike rides will be leaving from Delta of Venus at 1 and 4 pm Critical Mass back to Davis at end of night

Max doesn't have a show this quarter, but you can read more of his writing at maxthedilettante.blogspot.com.

BURNING DOWN THE FIREHOUSE

BY DARACH MILLER & ELISA HOUGH

The Old Firehouse has served UC Davis students for many years in many forms. The former campus firehouse (as the name so subtly suggests), few remember when it was converted for use by the theatre and dance and music departments. It has served valiantly as a performance rehearsal and classroom space for many years, but it wasn't until February 2008 that KDVS Events conquered the room as its on-campus music venue. This did not save it from being scheduled for demolition in early January 2009. Oh well.

In its place will eventually be the UC Davis Music Performance Building and Recital Hall, a $21.6 million project that has been 14 years in the making. The music department is in desperate need of a venue like this (although Room 115 is rather quaint), designed specifically for vocal and ensemble performances with a 400-person seating capacity. While this building is not slated to be completed until 2011, this fall quarter will be our last inside the Old Firehouse.

Many wonderful evenings have transpired in that high-res room, and many more are planned throughout the fall. Help us usher out this charming building in style!

Check the KDVS entertainment calendar for more information as the events approach.

9/26:	Moomaw, Miwa Gemini, Conneticut
9/29:	Pillars and Tongues, Cairo Gang, Pregnant
10/3	Sholi, TBA
10/18	Two Sheds, Birds and Batteries, The Standard Tribesmen, Please Quiet Ourselves, Chief Briggum, and Buildings Breeding
10/19	Screaming Females, Boron and the Grebes
11/1:	Super XX Man, Donny Hue and the Colors
11/16	Pit Er Pat, Lucky Dragons, Hecuba
11/20	AIDS Wolf, AH Kraken, Mayyors, Deathday Party, DWL

See you at the show!

ATELIER AND OTHER NON-SPACE SPACES

BY JASON DUNNE

"How pretentious."

This is my introduction to the term "interstitial space." Friend Nicole spots the word in a friend's Facebook description and accuses her of pretentiousness. It's a word which conversely is a very technical term in the minds of construction managers and also medical technicians, but we artist-would-be-architects identify those back-behind-underneath secret-space what-are-you-doing-here type of places that kind of rule in a way that a lot of people might not understand. But we can't ignore the term as it relates to Sacramento's best venue of the now, the sparsely titled Atelier (found at atelier-shoppe.com and presumably somewhere on Myspace).

On my first and only visit to Atelier, without even busting through the shop doors I'm rushed down a cramped alleyway by an Atelier-vet. Nothing embodies the characteristics of interstitial spaces quite like an alleyway. And here we have crammed into a terrifically micro-space: a couch or two out front, scrounged chairs chairs chairs (perhaps eight or 10 plus the additional green folding metal chair I encountered hidden behind the fence). And when the crowd seriously plumps up midway into Brother Mitya's opening set, some deadly serious onlookers standing, shuffling and generally making us sitters feel nervous and undeserving of the comfort of chairs.

When I say Sacramento's best venue, I mean compared to Fools Foundation... and that's it. What makes Atelier so fucking incredible is that it is the ultimate *non-space* space. No one seems to control the space; whoever happened to book that show didn't make a scene, never declared themself as "the booker." It was as though the show could have just as easily been happening in the left-hand turn lane out front of Atelier. There was no big Atelier sign shouting in your face, just two minimal flyers for an upcoming Luigi's Fun Garden show taped to the blank white wall.

Of course, it is not the first *non-space* space. I have vague details in my head about attempted but ill-fated laundromat shows shut down by the owners. I myself have selfishly booked myself at the Segundo dorm laundry room where all of six serious Mucky the Ducky enthusiasts were in attendance. Laundromats are only one niche of an ever-expanding world of weirdo art-music spots.

Is playing a show to an alleyway full of listeners an attempt at the same purity found in street-corner buskers? Is purity of the art the reasoning behind the space, or just another attempt at scrounging for all-ages venues in a town that always needs to be on the lookout? Rhetorical questions or questions I totally should have asked of the right people in a professional press-

like tone in order to meet the journalist's goal of three primary sources?

Where house shows fit into this private-public interface is unclear; is the house show the other "ultimate *non-space* space," easily besting Atelier because no one's selling you a thing at their own home? *Or* do we need to disregard the house show from the category altogether, since everyone's a little bit frightened to show up to so-and-so's house when they ain't ever met so-and-so. The home is the ultimate private space, no?

Maybe there is something to learn from Atelier; should we be exploring unopened manholes, setting up all the biggest shows on rooftops, seeing what's *underneath*? *Maybe* we don't need to bother at all with politicking with local government or hoping we're talking to the right campus police beforehand or getting up close and personal with the newest coffee shop owners... but perhaps the answer lies in urban exploration, hiring some serious (sub)urban rock climbers to wedge their feet in all the right places in search of not just the perfect interstitial space, but also the perfect music venue.

A GUIDE TO SHORT-DISTANCE DIY SHOPPING

BY NICOLE BROWNER

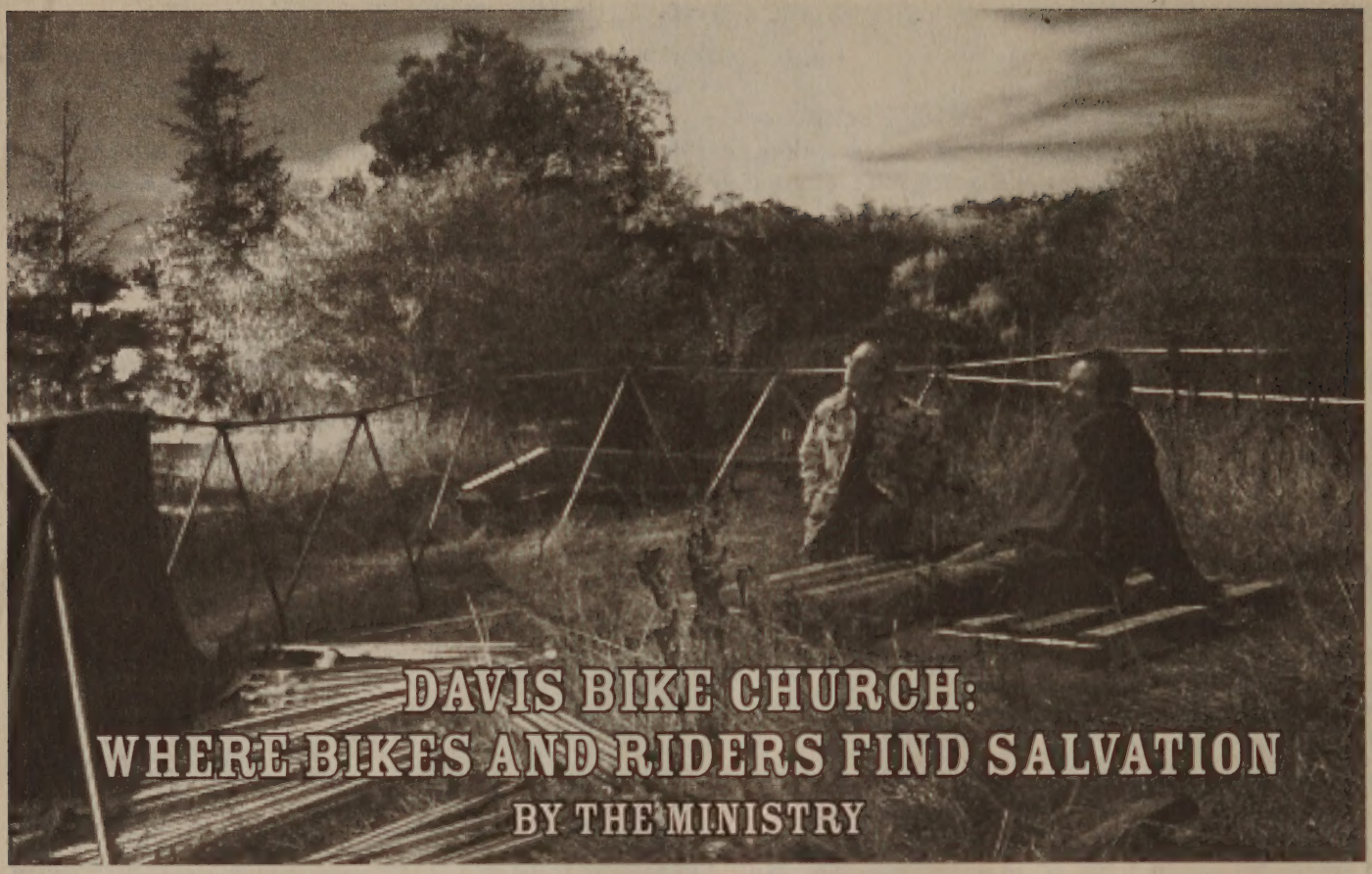
Some of us enjoy a little more wardrobe diversity than the average consumer, and when it comes to finding local and unique textiles, Sacramento is the ticket. Next time you're out on the town with your paycheck, visit these secondhand and vintage retail locations, all of which are strong supporters of Second Saturday.

Cuffs Urban Apparel, 2523 J St.
Get ready for a charismatic combination of new and used clothing with a very DIY touch the minute you walk into the small yet cozy store. Cuffs' walls are adorned with local art always debuted during the Second Saturday exhibitions, and local zines, music and publications are on every countertop. Aside from handpicked vintage pieces, every so often you'll find a silk-screened top or handmade plaid blouse from a local designer. They sell a few new items as well, like Cheap Monday pants and a few styles of shoes. Sadly, men have to pick from mostly plaid shirts and track jackets.

Sugar Shack, 2425 J St.
This is a brightly lit space mixing the classic boutique feel with a little bit of a DIY touch. The Shack sells more of the expected small-shop, urban brands such as Free People, Tulle and Obey. If you're looking for a pair of jeans unlikely to be seen all over town, Sugar Shack is the place for trousers, straight leg and more. Right now their collection of local and handmade clothing is sparse and left over from the summer season, but they'll be receiving fall clothing soon! All the jewelry is consignment, all the walls hold up local artwork — passing the DIY test with flying colors.

Bows & Arrows, 1712 L St.
Of all places outside San Francisco, this shop has the most comprehensive selection of secondhand, vintage and locally designed clothing and accessories for both men and women. Bows & Arrows has more than just the average vintage tee; the jewelry assortment is well chosen and over a dozen racks in the shop showcase clothing and shoes from many eras. It's difficult to find anything overpriced in Bows & Arrows since it's heavily equipped with used clothing as well as consignment from local designers, such as Pretty Trashy, and other items seen on Second Saturdays find their way into the store.

Retail prices not your thing? Hold a clothing swap!
It's as easy as calling up your friends and asking them to lug over those fabric mounds in their closets. Not only does a clothing swap promote recycling and living clutter-free, but also it might spark ideas among your pals of how to rejuvenate an old frumpy dress or pair of pants, for instance. Before you know it, you'll be sitting around sewing clothes in good company, do-it-yourself style!



DAVIS BIKE CHURCH: WHERE BIKES AND RIDERS FIND SALVATION

BY THE MINISTRY

For some of us humans, the relationship with our two-wheeled (or three or four or more) brethren is a strained one, punctuated with heartbreaks and dragging brakes alike. A broken bike is as good as modern art to its master and cannot continue to bring good to humanity in such a state. Maintenance, often deferred by ignorance, fear of mechanical empowerment, or lack of tools, is the asphalt that smoothes the cracked roads and potholes of entropy and circumstance. This is the way of the true wheel, the clean chain, the correctly adjusted cones, the perfect tyres, the responsive brakes, the supportive seating; for it is without effort that the Bike Zen master achieves great travel, merely employing DIY intent and mechanical know-how obtained at the Davis Bike Church.

If you regularly attune your consciousness to 90.3 FM on Mondays from 5 to 6 p.m., chances are you aurally observe the bike radio public affairs show "VELOlution" and therefore know about the Davis Bike Church. The Bike Church is a bike collective dedicated to awakening people to the decades-old secrets of bike repair and providing them with the tools to twist, turn, manipulate, cajole, detect, inspect, massage, lavage, press, pull, clean, grease, file, smooth, smash, and so much more in their quest for freedom of easy and expedient transportation. For the past five years, the Bike Church Ministers (all-volunteer mechanics and amateur spiritual guides) preside over services twice a week, helping all who show up to honor the freedom of bicycle empowerment. Anyone can drop in to learn any sort of bike work — from changing a flat to changing your life, from crafting positive experiences to crafting a bike from the many parts recycled through the Bike Church.

Located next to the Domes (see map), the Bike Church possesses a bountiful bike junkyard stocked with all the bike parts you need to arm yourself against mediocrity. Need a pedal? We've got your pair. Handlebars? As long as you don't butcher them with hacksaw. Also provided are instruments of subversion and social upheaval. Crescent wrenches to headset presses, frame benders to wire clippers, zip ties to hex keys. Need to true your wheel? Come on down, and you'll find a truing stand with the spoke wrenches needed to bring your life into alignment.

Being dedicated to reuse and education, what you will *not* find at the Bike Church is bicycles for sale or someone who simply repairs the physical bike. This is not some private bike shop; this is *your* bike shop. Nearly all of the bike parts and all of the frames are ready to be reborn through your free will alone (although a 10mm box wrench would help). Davis has a great deal of fine bike shops and boutiques already providing brand new bikes, parts and mechanical service devoid of ritual and healing, so we provide a freeform alternative: the Bike Church provides

a safe space for empowering people to fix their bikes, rather than merely doing it for them.

As wise Minister Jan the Baptist says, "Our philosophy is to reuse rather than waste in order to extend this world's resources, and we believe that good perpetuates itself, and anything worth doing is worth doing well. Come and join us and enjoy the satisfaction of self-reliance." After all, how priceless is the knowledge of knowing how to fix your own flat time and time again on your own terms, in comparison to paying another to do it simply once? Think of the accomplishment and satisfaction of cruising and/or crusading through campus on *your* two-wheeled contraption crafted with your own two hands. Then think of how the knowledge, support, guidance and tools of the Davis Bike Church can get you there.

This summer, the Bike Church has been temporarily closed in order to rejuvenate our mission through physical and organizational renovations, necessary to make sure we can keep welcoming weary pilgrims for years to come and help even more people to enjoy human-empowered transportation. On Oct. 1, the Bike Church reopens and welcomes people to share in our goals through donating parts, time or simply your presence to the cause of bicycle freedom for all!

Check out daviswiki.org/Bike_Church for the latest information, including historical Great Pedal Forward documents, transparent financial information and updates on the legendary Davis Bike Church Fundraiser Dance Party, featuring sick bikes to win in our raffle and rugs to cut with the wicked tunes of KDVS DJs. Some say this epic event will transpire in the evening of Nov. 8, 2008. Stay tuned for details.

As a volunteer-run organization, we accept donations for the knowledge and materials provided, but keep our services available to all. We are non-denominational, simply seeking to emulate the positive social function of other churches in our quest for kindness and humanity.

The Bike Church ministry can be reached at bikeministry@ucdavis.edu. Hosts of "VELOlution" can be reached at velolution@gmail.com.

FALL QUARTER HOURS

Wednesdays and Saturdays, noon to 6 p.m.

UPCOMING EVENTS

* Bikes Are for Bitches (and Ladies): Women-centered time at the Bike Church, every Sunday evening
* Work Party! Emphasis on Party! Daviswiki page has more info on how you can give back
* Bike Church Dance Party Fundraiser at Delta of Venus, Saturday, Nov. 8

ARE YOU GONNA THROW THAT AWAY?

BY MAGGIE CAT

Upcycling. Using one man's trash and making another man's treasure. Making the best out of what you have or what you can find. Some call it a noble endeavor to transform refuse into something with socio-economic value, but it has thrown a wrench into my attempts to keep an uncluttered house.

The sad reality is that my imagination is more powerful than my gluestick, so I have countless materials for projects I have yet to start, much less finish. My rabid garbage-collecting is aggravated by my work-time abuse of crafting blogs and magazines: I recover tissue paper to make colorful backgrounds for potential art projects involving Mod Podge; I meticulously cut out bizarre magazine photos to one day be used for homemade compilation covers and collages; I salvage record covers to fashion the most incredible purse you'll ever see; I haven't ever thrown a scrap of fabric away, no matter how small it is, because soon I'll teach myself to appliqué!

At lunch a few weeks ago, I was telling a friend about an article detailing the many crafting uses of bottle caps. She replied that, although it sounded cool, what it really meant is that you'd be bringing a lot of garbage into your house. *Pause* I agreed with her as I surreptitiously snuck both of our bottle caps into my purse. I instantly felt guilty — why was I knowingly bringing more junk into my life, scavenging shiny objects from the street to puzzle over later? I scarcely have 15 minutes to devote to art projects, compliments of my mind-numbing job.

That night in the comfort of my debris-riddled room, I flipped the bottle caps around my fingers, wondering if I should really keep them in order to make fridge magnets or a wacky looking snake. How much more craft fodder (read: garbage) will I usher into my home before I successfully create one of these awesome projects I daydream about? I faked out the garbage can a few times by lunging for it, fully intending to chuck those caps in there and never look back! but I couldn't do it. It went beyond wanting to re-purpose all the "junk" I had lying around. It was the hope that one day I'll do what I want to do and not bide my time in a thankless office. One day I will master my time in the same way I will master that garbage and I will have something beautiful to show for it.

I kept the bottle caps. They're tied up with scraps of ribbon which will soon decorate a purse or skirt, contained in old cardboard boxes that will one day be a stencil.

Maggie Cat hosts "The Cat's Meow" every Monday evening from 6 to 8 p.m.

KDVS '08!
WHAT THE ELECTION MEANS FOR PUBLIC RADIO
BY KEVIN CORRIGAN

Unless you are blind, deaf and dumb, you should be mildly aware that on Nov. 4, 2008 there will be an election held to decide who will become the next president of the United States of America. There are hundreds of different contenders for this office, but thanks to the current practices of popular media in this country, you probably know of only two: John McCain and Barack Obama.

While I do believe that it would be quite beneficial to our democracy to have more parties dividing up the positions of power, I must recognize that we live in a country that voted W. into office not once but twice, for we are a nation half full of idiots. Because of this sad fact, it is probably better that Americans are given only two choices. Given more, the masses would only become more confused and violent, leading to widespread societal unrest.

This year, however, we have a chance to redeem ourselves to the rest of the world. Regardless of your political sympathies or affiliations, by virtue of reading this article you probably enjoy a good serving of independent media with your morning coffee. I need not praise such organizations that seek to bring unheard voices/music/ideas into the larger media landscape, but it is necessary to understand where this format will stand under a possible McCain or Obama administration.

What is at stake this election year is more than just a nice house and control of a (barely) standing army of over 1 million men. With control of the executive branch comes a great responsibility to set the policies by which the country is governed and controlled. It is necessary that one seeking the highest elected office in this country have a comprehensive understanding of the policies relative to the needs and desires of the American public. Unsurprisingly, only one candidate addresses the issue of independent media in his campaign literature, and it is not John McCain.

"*Barack Obama believes that the nation's rules ensuring diversity of media ownership are critical to the public interest. Unfortunately, over the past several years, the Federal Communications Commission has promoted the concept of consolidation over diversity.... As president, he will encourage diversity in the ownership of broadcast media, promote the development of new media outlets for expression of diverse viewpoints, and clarify the public interest obligations of broadcasters who occupy the nation's spectrum. An Obama presidency will promote greater coverage of local issues and better responsiveness by broadcasters to the communities they serve.*" (barackobama.com/issues/technology)

If you have ever read any book by Robert McChesney, then you are keenly aware how dangerous the current level of media consolidation in this country is. With five large corporations controlling the vast majority of this country's broadcast outlets, we have a media culture steeped in mediocrity and complacency. This is perfect for the dissemination of bland, mass culture, but what is lost is the important localized aspect of broadcasting, like that of community radio.

As noted, under an Obama administration, entities like KDVS would perhaps benefit from the largesse of federal grants intended to reward diverse media organizations. Research into John McCain's political positions and interactions with the FCC brings few surprises. He has not spoken out against actions taken by the FCC, and when he has spoken to the FCC, it has been through letters urging the commission to make a judgment or rule in favor of organizations that have contributed monetarily to McCain's campaign. These contributors are either Christian broadcasters or wealthy media conglomerates; KDVS is neither, and would only fear further encroachment by such organizations under a McCain administration.

"I DON'T USUALLY VOTE; THE FOLKS THAT DON'T USUALLY VOTE, THEY USUALLY QUOTE ME AS A SOURCE OF INFORMATION, BUT IN MY LIFETIME I NEVER SEEN DR. KING'S DREAM FULLY REALIZED IN THE FLESH ACROSS THE NATION."
-TALIB KWELI

While McCain's lack of a stated position on the state of the media is unfortunate for the purposes of the article, it is a showing statement of his beliefs that neither he nor his organization are aware of a problem that can be found, heard and seen throughout the country that he seeks to control. This reinforces that fact that McCain is not only out of touch but also hopelessly uneducated with issues that are not inside familiar GOP whining territory.

Whoever is elected this fall will be charged with appointing the commissioners that run and set the course of the FCC. More importantly, during the next four years, all five current commissioners have terms that expire. This means that whoever wins this fall can stack the deck in their favor, which will hopefully show some deference to the will of the people, not the corporations.

That being said, this election is fairly important. I won't tell you who to vote for, but as a gambling man, I'll let you know who is going to win. According to my bookie, if I were to put a bet of $10 on a McCain win, I would receive $30. If I put $10 on an Obama win, I would receive $15. This means that McCain is the long-shot, and Obama will be the next president. KDVS wins.

Kevin cohosts "The Listening Room" every Thursday from 9:30 to noon.

HIP-HOP POLITICKING: I WONDER WHAT THEY'RE THINKING

BY MILTON JACKSON

Hip-hop music is a genre of music that showcases the emotional, sometimes violent, struggles of life in addition to the positives in life. However, most recently, hip-hop artists have become heavily involved in the political process with this year's presidential election. Artists like the above-mentioned Nas, Common, Jay-Z, Talib Kweli, Mos Def, Ludacris, Will.i.Am, Ti$a from Sa-Ra, 6th Sense, Kidz in the Hall and a host of others have either released songs depicting their support and endorsement of Democratic presidential nominee Barack Obama or have publicly endorsed him. In addition, the likes of Lupe Fiasco, 50 Cent, Timbaland and others held fundraisers for or publicly endorsed Hillary Clinton. While not all in the hip-hop community identify as Democrats, the community is becoming increasingly associated with the Democratic party due to its nature of being "music for the people to have the voice," very similar to the party platform for the Democrats. There are a multitude of reasons why hip-hop artists are becoming progressively more vocal in their stump for presidential candidates, essentially the economy, the Iraq War and the misrepresentation of their communities in the government.

We can all agree that the economy this year is not as vibrant or strong as it has been in previous years. The economic system set in place by Washington has been the "trickle-down economics," in which wealth increases of the rich are good for the poor because their additional wealth will eventually trickle down to the middle class and to the poor. We can all agree, as well, that this theory has not worked particularly well, looking at gas and food prices and the problems facing our housing market. While many hip-hop artists would seem to be in accordance with this theory, their constituents are thinking otherwise, causing many to "look at themselves to see if we're part of the problem, too," says Common in a Forbes interview.

The Iraq War is another reason why many hip-hop artists are voicing their opinions. 50 Cent recently stated, "I actually go to war when I go to war," suggesting that George W. Bush's handling of the war has been tepid and mismanaged. Many other songs and videos have been released in reaction to the Iraq War, such as "Troop Song (Cause Unknown)," featuring Nex Millen, Poesh Wonder and Taragirl, released by Respect the Culture, LLC. Hip-hop artists have never stayed quiet on topics they feel strongly about.

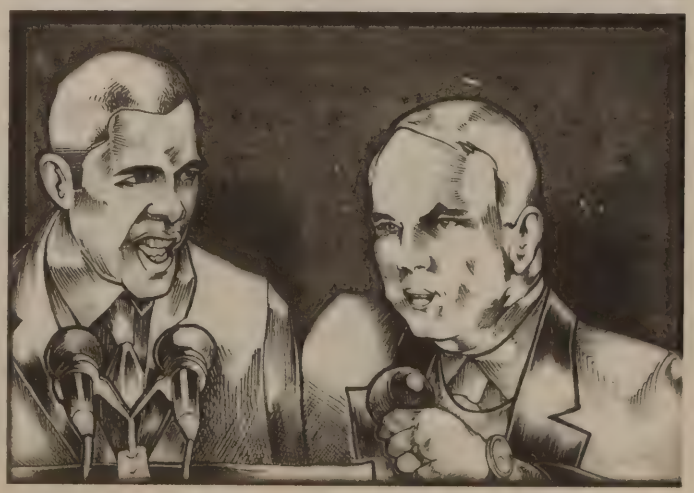
Lastly, the notion of misrepresentation of communities in the White House and Congress has prompted many artists to speak up about the injustice. Artists like Common, who says his "raps ignite the people like Obama," and Talib Kweli, who also says he "speaks to the people like Barack Obama," give their listeners a voice in their community when their congressional representative or even the President will not listen to them. Some even go even further in denouncing the Bush administration, as with Kanye West's statement, "George Bush does not care about black people," airing on national television and Mos Def's cry that Bush has "got a policy for handling [black people] and trash" in his song "Dollar Day." Many hip-hop artists see firsthand what the last eight years have done for the communities in which they grew up and have decided to take a stand.

The incredible involvement of young people in the political process has enabled many hip-hop artists to voice their opinions, since many of their fans fall under the younger demographic. The movement here at UC Davis has also been a refreshing sight, as many students have reacted to the "grassroots, do-it-yourself" attitude about the general election. In my lifetime, I have never seen the movement of so many people the way I have in the Democratic primaries between Hillary Clinton and Barack Obama this past spring, and the continuing general election between Barack Obama and John McCain. The debate about who was more qualified and the historical implications of the possible Democratic presidential ticket and, now, Republican ticket, is ongoing and, at times, brutal. While I may be voting for Barack Obama, the debate will continue on until a new president is elected, and I'm sure many hip-hop artists will continue to speak their minds in a newfound rhyme.

Milton cohosts "All Things Fresh" every Thursday morning from midnight to 2 a.m. Original artwork by Carlos Palacio.

HIP-HOP BENEFIT FOR OBAMA

Friday, Oct. 17 at Delta of Venus
Featuring Righteous Movement, Sonicbloom
and The C.U.F.



THREE STEPS TO STARTING YOUR OWN BAND

BY MYCHAL ESTRADA WITH HELP FROM RIGHTEOUS MOVEMENT

During every student's college career, there comes a time when they turn off the radio (unless, of course, they're listening to KDVS) and think to themselves, "I can do better than that." Most never take it further than that thought, but for those of you who would rather rock more than just your bathroom mirror, starting your own band could right up your alley.

With help from one of Sacramento's best hip-hop groups, Righteous Movement (consisting of MCs Tais, S.O.L., Theek, Skurge and Tofu), I give you the three steps to form a successful (if your definition of successful leans more toward playing house parties than the Grammys) group.

STEP 1: FINDING A GROUP

Before you start posting ads on Craigslist for band members, you have to ask yourself a few questions. Why be a group and not work solo? What kind of people am I looking for? What are my goals?

Skurge: I always say that you achieve more as a team than you do on your own, so that's why I decided to link up with these cats. I had my solo thing, but I used to see them rock and I dug the energy they produced, so I wanted to contribute.

You can find band members everywhere: that girl who always sang with her iPod during lecture, that guy from poetry class who always had the scariest poems. A band can also be a great way to have fun with your close friends; you might already have the same interest in music and you spend enough time already to make things comfortable.

Once you find a small group of like-minded people with varying talents (who says you can't have a group with a rapper, bass player, harmonica guy and triangle girl?) you have to see how you work together. Remember, having a band is no good if you're not having fun.

Tais: [For a group, you need] patience and communication first and foremost.

Theek: Yeah, we are always talking to each other. If I'm not on the phone with S.O.L, I'm texting Tais. If I'm not kickin' it with Skurge, I'm on twitter with Tofu. It's always constant.

STEP 2: WRITING SONGS AND PRACTICING

Every group needs to have material! If your group decides to be a cover band,

the songwriting process can be eliminated, but if you're choosing to work with original material then this is where your talents can shine.

The best way to begin working on music is to see who can do what. Just because you got an A in lit doesn't make you Nas, and beating Guitar Hero doesn't mean you're Slash.

Tais: The best thing to do is figure out what skills each person has to bring to the table. If someone is confident enough to take on a specific role, let them do that specific thing. A group has to all be working at the same things in their own ways.

Sit down as a group and toss around song titles, melodies and random lyrics. You may not come up with the best songs at first, but once the creative juices get flowing you'll be surprised at what happens.

Once you have songs to work on, you gotta practice. Everyone has a busy schedule, so setting aside a scheduled time for the group helps keep things from getting stressful.

Skurge: We ended up setting aside Tuesdays to meet, and it's been that way ever since.

Theek: Yeah, everyone that knows me is aware not to call me on Tuesdays between 9 p.m. to… because I'm in a Righteous meeting.

This is the time to connect with your group; hang out, have a jam session, flesh out those partial songs you worked on, try different things out so you can get comfortable with each other's musical abilities. Don't worry if you don't have a solid idea on what you're music is going to sound like yet because inspiration can come at any time.

S.O.L.: Sometimes it just happens while we're kicking it. I'll be kicking it with Theek and we'll be joking about something and a song will come out of it.

STEP 3: GETTING YOUR MUSIC HEARD

Now that your group has a few songs and everyone knows their role, it's time to get your music out to your potential fans.

Unlike in the past when pricey recording studios were the only way to produce your music with decent quality, there are tons of software programs and hardware available for cheap.

Mac users should be keen to programs such as Garage Band, and there are programs like FL Studio for PCers; these computer programs allow you to create beats (if your group lacks instruments) and add plenty of studio effects on your songs. As for recording your vocals, there are a number of different USB microphones available which allow you to record directly into your computer.

Once you have a few songs done, it's time to put it out for the public. With all the social networking sites around, there's a limitless marketplace for people to check out your music.

Tofu: I say touch *every* site that you can! Social media is the next big thing in the music industry. I am on them all, and it filters in fans from all over the world.

Music sites like MySpace and SoundClick are home to millions of different users constantly looking for their next favorite group, so familiarizing yourself with them will do wonders for your popularity online. If your friends can post five bulletins a day about their new pictures, why can't you tell them about your new songs?

Besides putting your music out online, many groups find performing live is the best way to gain new fans. Learning about your area's music scene is the best way to find potential places to play. In Davis, places like Woodstock's and the CoHo have potential performance opportunities monthly, as well as the numerous frat and house parties. Once you see where other people are performing you can take it upon yourself to find out how you can get your group on stage.

Once you have your opportunity to rock the crowd, you have to make it count. The best way to get more gigs is to please the people.

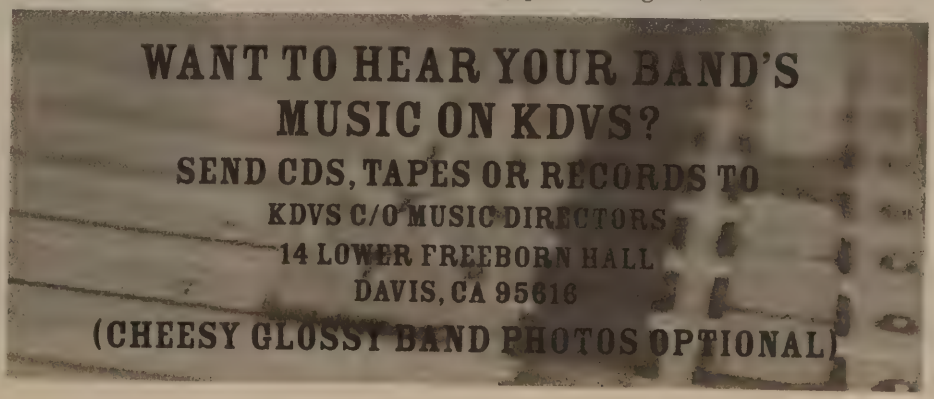
S.O.L.: We started doing little shows here and there and once people saw us get down, they started to get at us [with] more [opportunities].

Skurge: We touched a lot of the small venues that we *still* get down at because it's always love there, like the Delta of Venus and the Press Club.

And there you have it. By taking these simple steps, you can go from rocking out to the radio to potentially hearing yourself on KDVS. Remember, forming a group takes a big commitment if you want to be successful, but even if your rockstar dreams stall in your garage, the experience is all that matters.

See y'all on the charts!

Mychal cohosts "All Things Fresh" every Thursday morning from midnight to 2 a.m. You can check out Righteous Movement at myspace.com/righteousmovement.


WANT TO HEAR YOUR BAND'S
MUSIC ON KDVS?
SEND CDS, TAPES OR RECORDS TO
KDVS C/O MUSIC DIRECTORS
14 LOWER FREEBORN HALL
DAVIS, CA 95616
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AN INTRODUCTION TO ETHNOMUSICOLOGY AT UC DAVIS

BY ELISA HOUGH

Tell me: Can you imagine Mr. Mick Mucus groovin' to some twee pop? Can you imagine Mike "Cool As Folk" Leahy pushing and shoving in the middle of a mosh pit? It's hard, right? It's so easy to assume that KDVS DJs are only interested in the music you can hear on their shows.

I am guilty of this assumption too, which is why I was so surprised to learn that longtime metal and hardcore DJ Robb Dogg sang in an Indian classical vocal ensemble. Not only did I learn a lesson in not judging people by the music they like, but I was also pointed in the direction of the UC Davis Music Department's ethnomusicology branch. Within that branch are four lecture classes (Musics of the Americas; Musics of East and Southeast Asia; Folk Musics of Europe; and Musics of Africa, the Middle East and India) and three performance classes.

Anyone can take the performance classes, even if you're not a music major and (especially) if you don't read music or have any musical experience. Since these performance classes never get listed in the course catalog, I'm going to break them down here.

Hindustani Vocal Ensemble
Mondays, 4 to 6 p.m. (2 units)
Music Building

Hindustani music is the classical music form from Northern India. The group of singers is traditionally accompanied by rhythm from the *tablas* and melody from the harmonium, a leftover from British occupation in India. Rita Sahai, a Grammy-nominated performer who was born and trained in India, leads the ensemble through warm-up scales and various *ragas*. Hindustani utilizes our same seven-note Western scale, but instead of "do re me fa so" it's "sa re ga ma pa" (which, incidentally, is also the title of India's version of "American Idol"). Although the lyrics are in Hindi, they are broken down syllable by syllable — so the only hard part is hitting the high notes!

To learn more or enroll, e-mail Sandra Graham at sjgraham@ucdavis.edu.

Indonesian Gamelan Ensemble
Tuesdays, 4 to 6 p.m. (1 unit)
116 B St., next door to Delta of Venus

Gamelan is the traditional court music of Indonesia, which differs from region to region and island to island. Whereas Balinese gamelan is super fast and chaotic, this class focuses on the slower, ethereal style of Western Java. This cyclical song style is so powerful that "the very act of having it performed was one way in which the Javanese kings fulfilled their obligation to preserve cosmic order," according to the instructor, Henry Spiller. The ensemble consists mostly of bronze instruments (gongs and metallophones), plus a wooden xylophone, a two-string spike fiddle, bamboo flutes and hand drums.

Are you up to the challenge of preserving cosmic order? Then e-mail Professor Spiller at hjspiller@ucdavis.edu.

Samba School
Thursdays, 4 to 6 p.m. (1 or 2 units)
Wyatt Deck or Old Firehouse if it rains
The UC Davis Escola de Samba carries on a Brazilian tradition of percussion that has kept people dancing through Carnival for many decades. The *bateria* ensemble consists of snare drums (*caixa*), toms (*hepanique*), bass drums (*surdo*), high-pitched handheld drums (*tamborim*) and bells (*agogo*). The whole class focuses mostly on one rhythm (it's the same as the samba rhythm on a Casio!), and from there you learn embellishments with a variety of calls and breaks. The highlight of the class is marching in the Picnic Day parade in April. Basically, if you want to attend a two-hour dance party each week, this is the class to take. Earplugs and hip-shakin' required.

If you can't stop the beat, e-mail Chris Froh at cmfroh@ucdavis.edu.

In my years of school here, these classes were the most fun and fulfilling, even more challenging than most of my major classes. Watching live music is good and all, and sharing music with others over the radio is pretty great, but those are just passive acts in comparison to creating and performing music with an ensemble of fellow enthusiasts. So give these classes a try!

Elisa hosts "Analog Oatmeal" every Monday afternoon from 1 to 2:30 p.m.

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www.ExperimentalCollege.org!

NATIVE AMERICAN VOICES ON KDVS

BY PATRICIA PENA

The first airing of "On Native Ground: Where Art Speaks!" opened with a blessing by Chairman Matt Franklin of the Ione Band of Miwok Indians, which is a tribe located in Amador County. The show was dedicated to the California Indians and all elders. In the Native American culture, it is important to recognize and respect our elders as well as the people indigenous to this land.

Here is a look at some interviews we conducted this summer.

Billy Mills, Oglala Sioux Tribal Member and 1964 Olympic Gold Medalist
The feeling of discomfort crossed with the memories and pangs of racial prejudice came over me when I first heard Billy Mills speak about his experience sleeping in a broken down car parked in the yard of a "nice white farmer" somewhere near Lawrence, Kans. He and his fellow tribal member were in need of shelter and jobs so they could eventually attend the Haskell Indian College in the coming fall semester.

By the time Mills told his story of struggle, endurance and stamina, insight and dreams, I understood that the "nice white farmer" was a compassionate man who offered the shelter and a job so that these two young Native American men could attend college. Sometimes we have to push aside our own experiences and programming in order to open our mind to a greater understanding and new perspectives on the world as the sun rises and sets upon all of us On Native Ground!

Sheephead Production filmmakers Shonie and Andee De La Rosa and screenwriter and author J.B. Cisneros
From Navajoland to Kickapoo Nation in Kansas, we hear a call for the need to tell "our own stories" in order to properly depict and portray Native American people with "integrity, honesty and cultural accuracy." Today's Indigenous people no longer accept being invisible in the entertainment industry and proof of this is in their work. The truth about finding the way out of alcoholism and addiction is what *Mile Post 398* is about. It is a full-feature film utilizing an all Navajo cast and crew as well as punk rock and metal musicians.

Then there is Cisneros' novel, *Moccasins, Money and Murder*, a fictional story about corruption and greed taking place within a tribe's casino by the tribal council and the tribe's unscrupulous attorney general. The story's hero is tribal member Anthony A., who uncovers evidence of wrongdoing and becomes the target for murder. There are no Indians in the cupboard and

Continued on next page

Columbus' Indian people are not history's relics awaiting their annual dusting in glass boxes in Anywhere, America.

Wade Two Charge (a.k.a. Two), C.E.O., Two Charge Entertainment
Living and producing music on the Rosebud Rez, S.D. is where you will find the 20-something Oglala Sioux producer and hip-hop artist. Two told us about finding his way to San Francisco to attend the Annual American Indian Film Institute and realizing a bigger world for Native American entertainers. He's been making music ever since; my favorite is "Hard Road" by True Indian Playaz, which was co-arranged and produced by Two.

Richard Ragudo Sr. (Razzle Dazzle), Sacramento elder
My favorite interview was with Razzle Dazzle, a member of the Ione Band of Miwok Indians. During the past 20 years, Razzle Dazzle has continued to serve the Sacramento and Northern California community in the capacity of spiritual leader. This is a man who directs our youth to our culture's songs and dances as a means to learn and to heal in order to cope in society.

Between Razzle Dazzle and the Sacramento Native American Health Center's (SNAHC) wellness and substance abuse counselors Ellen Johnson, Carlos Rivera and Albert Titman, our community is wealthy in resources. SNAHC's Warrior Down program provides recently paroled men and women transitional counseling and is a good example of why we need to continue to provide a strong cultural foundation for our youth.

All of the artists and community members who shared their experiences with all of us continue to echo the need to be heard loud and clear "On Native Ground – Where Art Speaks!"

Artwork by Greg Iron

NATIVE AMERICAN MUSIC 101

BY YA-NAH MANDUJANO

Native American music is a genre, it is a tradition and it is an evolving contemporary art form. The genre includes traditional songs and instruments which express life and languages, unique to every geographic region of the United States and the Americas. Today, the art of Native American musicians is influenced by any number of American and international music genres and instruments, as well as their powwow drums, 49 songs and other traditional music.

This fall quarter, KDVS will feature two culturally themed Native American radio programs: "On Native Ground: Where Art Speaks!" with Patricia Pena and Jack Kohler, and "Sovereignty Sound" with DJ Yana. "On Native Ground" is a returning public affairs show, aimed at providing a venue for contemporary Native American arts, airing on Thursdays from 8:30 to 9:30 a.m. "Sovereignty Sound" is a new music program airing Sunday mornings 3 to 6 a.m. to play and discuss the station's existing Native American music collection.

Currently, the station has 96 CDs and five records under the heading of "Native American" with a handful of Native American music from the region of California.

To send Native American music to the station, packages may be addressed to Patricia Pena & Jack Kohler, or DJ Yana,

c/o KDVS
14 Lower Freeborn Hall
Davis, California 95616

1. Nobunny - *Love Visions* (Bubble Dumb)
2. So Cow - *I'm Siding with My Captors* (Covert Bear)
3. Nothing People - *Anonymous* (S-S)
4. Fabulous Diamonds - *Fabulous Diamonds* (Siltbreeze)
4. Abe Vigoda - *Skeleton* (Post Present Medium)
5. Sic Alps - *U.S. EZ* (Siltbreeze)
6. MATMOS - *Supreme Balloon* (Matador)
7. Blank Dogs - *On Two Sides* (Troubleman Unlimited)
8. Nice Face - *Thing in My Head* (Sacred Bones)
9. Dream Bitches - *Coke-and-Spiriters* (RIYL)
10. Zola Jesus - *Poor Sons* (Die Stasi)
11. King Khan & the Shrines - *The Supreme Genius of...* (Vice)
12. Lucky Dragons - *Dream Island Laughing Language* (Marriage)
13. The Yolks - *Introducing the Yolks* (Criminal IQ)
14. Animal Collective - *Water Curses* (Domino)
15. Le Face - *Salvador Dali* (Rich Bitch)
16. The Pets - *Misdirection* (Static Impulse)
17. Joe Finkel & TNT Dynamite -*Summer EP* (self-released)
18. The Stairwell Sisters - *Get Off Your Money* (Yodel-Ay-Hee)
19. Jay Reatard/Deerhunter – "Fluorescent Grey"/ "Oh It's Such A Shame" (Matador)
20. Dan Melchior + Das Menace - *She's So Blank* (Almost Ready)
21. Traditional Fools - *I Got a Baby* (Chocolate Covered)
22. MOM - *Tender Sweet Young Thing* (Dirty Dog Dick)
23. Box Elders - *Hole in My Head* (Grotto)
24. Eat Skull - *Sick to Death* (Siltbreeze)
25. Electric Bunnies - *Fantastic Metal Eye* (Columbus Discount)
26. Warm Streams - *Camo Babies* (Borox)
27. Endless Blizzard - *Remember Your Death* (Blackmetal.Com)
28. Mission of Burma - *Dpro* (Matador)
29. Various Artists - *Where's the Beat: Live in the WFMU Studios* (self-released)
30. Wooden Shjips - *Vol. 1* (Holy Mountain)
31. Twin Crystals - *Two Girls* (Summer Lovers Unlimited)
32. Various Artists - *Numero Group: 2008* (Numero Group)
33. Sexy Prison - *Filth Flarn Filth* (Occult)
34. Hexlove/Faulouah - *Free Jazz from Slavery* (Weird Forest)
35. The Microphones - *The Glow Pt. 2* (K)
36. Earlimart - *Hymn and Her* (Majordomo)
37. Love Tan - *Love Tan* (Sweet Rot)
38. The Black Angels - *Directions to See a Ghost* (Light in the Attic)
39. Plantlife - *Time Traveller* (Decon)
40. The Wiggins - *Feed the Ghost* (Dull Knife)
41. James Pants - *Welcome* (Stones Throw)
42. Black Kids - *I'm Not Gonna Teach Your Brother How to Dance with You* (Almost Gold)
43. Kissey Asplund - *Plethora* (R2)
44. Wicked Awesomes - *Information Entropy* (Almost Ready)
45. Night Wounds/Mutators - split EP (Badmaster)
46. Intelligence - "Debt & Esp"/"Chateau Bandit" (Plastic Idol)
47. Avett Brothers - *Second Gleam* (Ramseur)
48. Traditional Fools - *Traditional Fools* (Make a Mess/Wizard Mtn.)
49. Indian Jewelry – *"Free Gold!"* (We Are Free)
50. Various Artists - *Life Beyond Mars: Bowie Covered* (Rapster)
51. Tickley Feather - *Tickley Feather* (Paw Tracks)
52. Thee Oh Sees - *The Master's Bedroom Is Worth Spending a Night In* (Tomlab)
53. Various Artists - *Cafe Cubano* (Putumayo)
54. J-Live - *Then What Happened?* (BBE)
55. Dead Luke - *Record One* (Sacred Bones)
56. The Barbaras - *Summertime Road + 2* (Goner)
57. Mirah - *The Old Days Feeling* (Modern Radio)
58. The Notwist - *The Devil, You + Me* (Domino)
59. Fleet Foxes - *Fleet Foxes* (Sub Pop)
60. Vermillion Sands - *Mary* (Rijapov)
61. Negativland - *Thigmotactic* (Seeland)
62. Kataklysm - *Prevail* (Nuclear Blast)
53. The Chapin Sisters - *Lake Bottom* (Plain)
54. Ladytron - *Velocifero* (Nettwerk America)
55. Crime Desire - *Crime Desire* (Life's a Rape)
56. J*Davey - *The Beauty in Distortion/The Land of the Lost* (Interdependent Media)
57. Various Artists - *Ladyz in Noyz* (Spleencoffin)
58. Jeremy Jay - *A Place Where We Could Go* (K)
59. Bird Names - *Open Relationship* (Unsound)
60. Various Artists - *Invocation of Sacred Resonance I* (Southern Lord)
61. Blues Control - *Puff* (Fusetronsound)
62. Various Artists - *Killer Workout Mix* (CNP)
63. Bonnie "Prince" Billy - *Lie Down in the Light* (Drag City)
64. J. Spaceman/Sun City Girls - Mister Lonely: *Music from a Film by Harmony Korine* (Drag City)
65. Ribbons - *Surprise Attacks* (Electric Lights)
66. Pigeons - *Virgin Spectacle* (Black Dirt)
67. Free Kitten - *Inherit* (Ecstatic Peace)
68. Snowblink - *Long Live* (self-released)
69. Quiet Village - *Silent Movie* (K7)
70. My Brightest Diamond - *A Thousand Shark's Teeth* (Asthmatic Kitty)
71. Ceremonial Castings - *Salem 1692* (Dark Forest Prod.)
72. Pumice - *Quo* (Soft Abuse)
73. U.S. Girls - *Introducing...* (Siltbreeze)
74. Factums - *A Primitive Future: Original Soundtrack* (Assophon)
75. Various Artists - *Moon Boot Boutique Vol. 1* (self-released)
76. Vivian Girls - *Tell the World* (Woodsist)
77. The Pink Noise - *Sun King* (Almost Ready)
78. Various Artists - *Ambient Not Not Ambient* (Audio Dregs)
79. The Anals - *Commando of Love* (Sweet Rot)
80. Mattress - *Heavy Duty* (Reluctant)
81. Hibachi Stranglers - *Parasol Parade* (Jeth-Row)
82. Wax Museums - *Magnet* (Fashionable Idiots)
83. Spiritualized - *Songs in A & E* (Fontana International)
84. Cheap Time - *Cheap Time* (In the Red)
85. The Chap - *Mega Breakfast* (Ghostly International)
86. Fucked Up - *Year of the Pig* (What's Your Rupture?)
87. Party Fowl - *El Toro* (Post Present Medium)
88. Alaska in Winter - *Dance Party in the Balkans* (Milan)
89. Jackson Conti - *Sujinho* (Mochilla)
90. Various Artists - *Afrobeat Nirvana* (Vampi Soul)
90.3. The Monocles & the Higher Elevation - *The Spider, The Fly & The Boogieman* (Gear Fab)

WHAT IS PROGRESSIVE ROCK? AND WHY SHOULD I CARE?

BY CURTIS CARROLL & MARK HALL

Progressive rock ("prog" for short) is a mystery to many music lovers. Since there is virtually no mainstream media exposure for this type of music, it remains misunderstood and unfairly maligned. What is progressive rock? Where did it come from, where has it been and where is it going?

Generally, "progressive" denotes a type of rock in which modern-day electronic instruments, integrated with European classically influenced motifs and orchestrations, work together to form extended, intricate, multi-segmented compositions. In musical terms, this means that you will find plenty of musical devices, such as unusual time signatures and copious use of syncopation and counterpoint, and multiple changes in tempo and arrangement within a musical piece. Now these are fighting words to those who see rock 'n' roll as the ultimate form of rebellion and who wave this rebellious flag to show their disdain for all mainstream rock. The irony is that progressive rock is anything but mainstream. Its roots are in the early to mid-'60s British underground. This movement challenged the dominance of the girl-groups and doo-wop R&B that ruled the airwaves, both in the U.K. and here. This led to what is commonly referred to as "the British invasion."

The Beatles, credited as the harbinger of the invasion, rewrote the book, setting new standards for both commercial and artistic success in popular music. In June 1966, the Beatles recorded "She Said, She Said," composed during the *Revolver* album sessions. This song explored pioneering compositional concepts for rock, featuring changing meters, Indian influenced vocal harmonies and inventive drum fills. Many progressive rock musicologists and historians point to this song as the earliest example of what would come to be known as progressive rock.

Also emerging in the mid-'60s was another movement broadly called psychedelic music — ostensibly intended to sonically recreate the "trips" induced by mind-expanding drugs. In Britain, groups like Pink Floyd, Soft Machine and Traffic began experimenting with longer compositions and more cosmic themes. In the U.S., Jefferson Airplane, Quicksilver Messenger Service, Country Joe & the Fish, Grateful Dead and others are credited with defining the San Francisco, or West Coast sound. This West Coast sound tended to be more confrontational in its approach, ignited by social protests of the Vietnam War and the restlessness of a growing youth culture. Influences of this early psychedelic music would reemerge later in the second and third waves of progressive rock.

Progressive rock, while strongly influenced by psychedelia's adventurism, did not become a true genre all its own until the 1970s. Though the earliest examples are from the late 1960s (King Crimson, Moody Blues, Procol Harum, to name a few), the progressive movement didn't gain traction until the period

between 1970 and 1975, referred to now as "The Golden Age of Progressive Rock." Even the term "progressive" was not applied until much later in that decade. At the time, the earliest bands to play the distinctive approach to the progressive sound were referred to as art rock, or just simply experimental. Progressive bands from the golden age include Yes, Gentle Giant, Genesis, Emerson Lake and Palmer, Jethro Tull, Focus, Camel, PFM, Van de Graaf Generator and Kansas. With the advent of punk rock, disco and new wave in the latter part of the 1970s, music tastes shifted to simpler and more aggressive types of music. With increasing difficulty in obtaining a recording contract and decreasing ticket sales for live events, progressive music suffered a sharp decline. By the late 1970s, only a small handful of the once numerous progressive rock musicians were still recording.

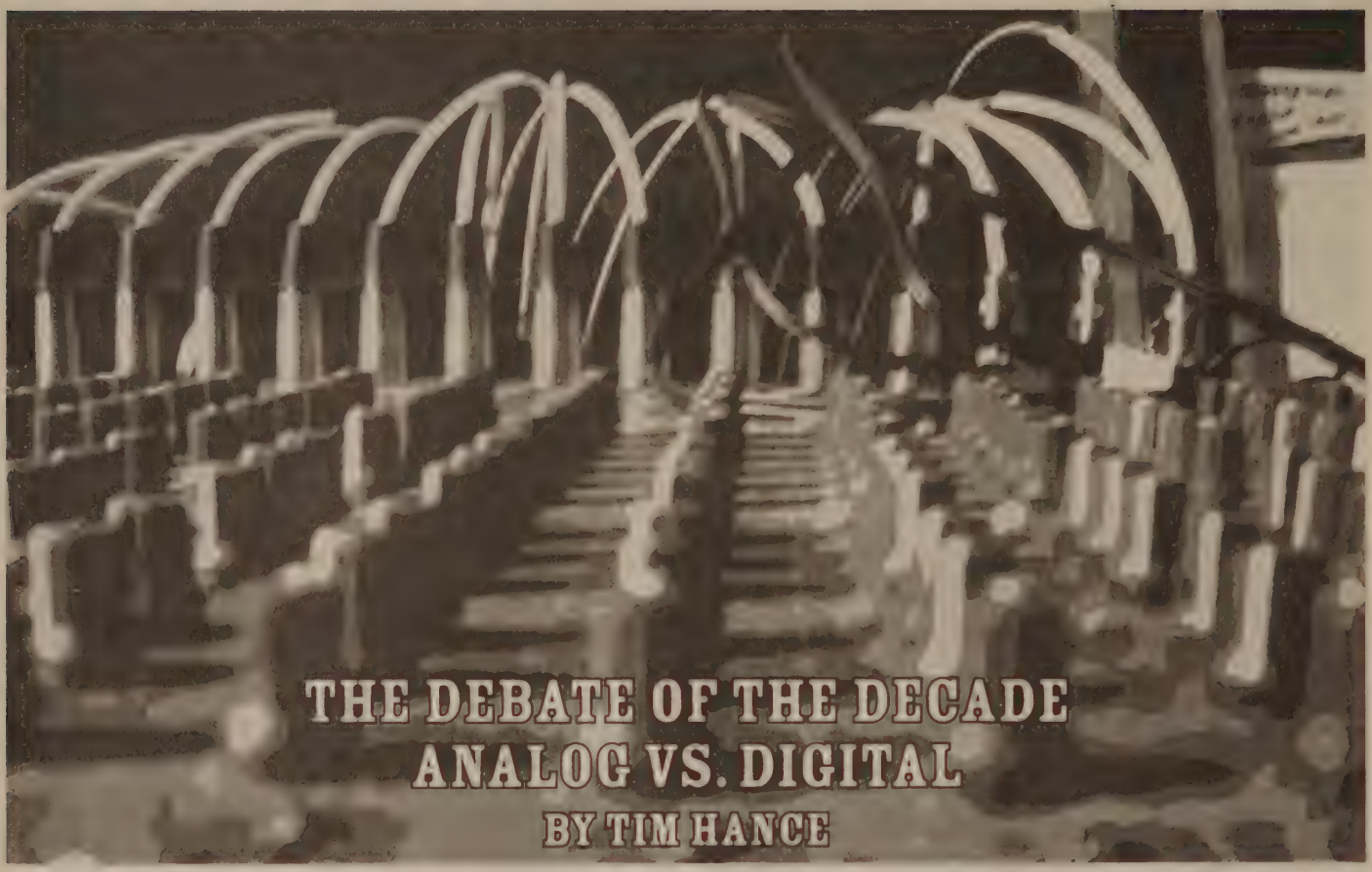
The early 1980s saw a modest revival of progressive rock. Artists such as Marillion, IQ, Pendragon, Step Ahead and Steve Hackett (former guitarist for Genesis) were instrumental in reviving a genre of music many had thought was left for dead. These groups are most commonly referred to as neo-progressive or neo-prog. Bands of this style were influenced by musicians from the golden age but incorporated many original elements as well. The true renaissance of progressive rock began in earnest in the late 1980s and continues to this day. This third wave of progressive rock was spearheaded by such bands as Sweden's The Flower Kings, U.K.'s Porcupine Tree, Italy's Finisterre, and from the United States, Dream Theater, Spock's Beard, Echolyn, Proto-Kaw (a reincarnation of an early lineup of Kansas) and Glass Hammer.

Even with its long history, progressive rock is still widely shunned by the mainstream audience in the U.S., and is seldom played on commercial radio stations. Though much more popular in Europe and Asia, American audiences have to flock to the many progressive music festivals that have sprung up since the early 1990s to hear live progressive rock music. ProgFest, held in UCLA's Royce Hall, began in 1993 and featured Sweden's Änglagård, England's IQ, and American bands Quill and Citadel. ProgDay, held at Storybook Farm near Chapel Hill, North Carolina began in 1995 and has been an annual event ever since. In October of each year, prog music fans head to the Southern California town of Whittier (near L.A.) for CalProg. The New England Art Rock Festival (NEARfest), probably the most prestigious of the annual progressive rock music festivals, held its first event in 1999 in Bethlehem, PA. For four days in late June each year, as many as 20 progressive bands perform to throngs of adoring fans. In Europe, similar types of festivals are held all year long. InProg has been held in Moscow, Russia, since 2001.

Other festivals include the annual Rites of Spring Festival (ROSFest) and the Three Rivers Progressive Rock Festival, both held in Pennslvania; Baja Prog in Mexicali, Mexico; and Prog in the Park in Rochester, NY. Other annual festivals are held in France, Spain, Holland, Brazil, Portugal, Poland, Russia, Lithuania and Japan.

You don't have to search the world over to find and hear the best in progressive rock. Markuss and Curtis comb the world and spend many hours searching and securing the finest examples of progressive rock music, and feature them on our show, "The Prog Rock Palace." Just tune in Saturdays and you can feel free to call us to discuss the genre. Long live prog!

"The Prog Rock Palace" airs every Saturday afternoon from noon to 2 p.m.



THE DEBATE OF THE DECADE
ANALOG VS. DIGITAL

BY TIM HANCE

In the world of studio engineers, musicians and miscellaneous audiophiles, the debate between analog format recording and media (records) versus digital has held centerstage for the last decade or so. The introduction of the iPod and mass MP3 consumption has brought in a whole new dynamic to the analog versus digital argument. This article will be a brief summary on both the benefits and disadvantages of either format, so for those not familiar with audio jargon I'll give a quick (read: grossly simplified) breakdown of the two.

THE BASIC BREAKDOWN OF SOUND

Audio is created by waveforms pushing around air and hitting your ear. Analog is the purest incarnation of these waveforms. The 1/4-inch cable connecting your guitar to your amp is analog, translating the sound of the guitar into an electrical signal passing to your amp which then uses speakers to amplify the signal and create audio which then passes to your ears. Therefore analog is working directly with the signal. An example a teacher once told me was that if music is like a light on the ceiling, analog is like a dimmer switch. It is infinitely variable and directly controls exactly how much light the light bulb is giving off.

On the other hand, in the same scenario, digital would be like a light switch: flicking it on and off (0s and 1s) to control the lightbulb music thing. It can be sort of infinitely variable but only by a sequence of on and offs to replicate the function of a dimmer switch. To produce sound digitally, you could put that 1/4-inch cable from your guitar to an audio interface, which would convert the analog signal to a digital one (using "samples") that could then be played through computer speakers. Your iPod and CD player are both digital formats, whereas a vinyl record is analog, by playing music with a needle off grooves that directly correlate to the analog signal that was used to press it.

PERSONAL LISTENING

Obviously, then, the debate would seem simple: Analog is better. It *is* the audio, whereas digital is (again, to over-simplify) an imitation of it. I know you dear readers are probably thinking, "But DJ Timmy, my iPod sounds great! I even have iSpeakers so it sounds better!" To which I would reply with an experiment. First, play some music with dynamics that doesn't suck (no "Lollipop"). Second, listen to it on your iPod with those white earbuds it came with. Sounds OK, huh? Now throw out those crappy earbuds and get a nice pair of headphones, the big puffy kind (think the DJ at the club! Warning: you may need a 1/4- to 1/8-inch stereo converter, available at any electronics/music store). Listen again. Yes, much better! Now, throw your iPod into the river (optional) and replace it with a CD player. At this stage, if you really listen (not doing a bunch of other stuff)

you will be able to discern the differences between your iPod and a CD player. The final stage is to get that music on a vinyl record, put it on a decent turntable/amp, plug those new headphones in, sit and listen. Now listen to your iPod again (after is washes up ashore).

While the iPod has many great benefits for the average consumer (size, portability, illegal downloads), we don't care about those in this article. For sound quality, that experiment should have removed all doubt that iPods or anything that plays MP3s suck, mainly because of the compression that takes place when you take a CD or recording and turn it into an MP3 to play on said iPod and lack of discretion in sound quality of different MP3s. Digital samples are taken at varying rates (sample rate = MP3 file size), resulting in larger gaps that create smaller file sizes with a barely audible difference but create a loss of actual audio data. However, CDs are still a good option.

I asked Fenris Wulf, KDVS studio technician, what he listens to: "I don't listen to MP3s or iPods for enjoyment because the data compression degrades the sound in a very nasty way. It creates a 'scissory' sound on the drum transients and garbles the high end. CDs sound good to me. CD has 16-bit quantization and a 44.1 sample rate, which means that it just barely covers the frequency range and dynamic range of the human ear.... Some audiophiles prefer vinyl. Vinyl can be very hi-fi, if you spend a lot of money on a good turntable and a tube amplifier and good loudspeakers, and spend a lot of time searching for the highest-quality pressing of the album you want. Vinyl softens the transients, rolls off the high end and adds some low-level distortion to the bass. It can actually sound *more* natural than digital because it reduces excessive detail that you wouldn't be hearing in a live acoustic performance."

Continued on next page

WHAT IS AN MP3?

Before you launch into this comparison of CD players, iPods and turntables, it is important to be aware of digital audio compression. What do all these vague tech buzz words like rip, burn and MP3 actually mean? Do you know how that song on a CD gets taken from the disc and appears on the screen of your iPod? How come you can fit 10,000 songs on an MP3 player but a CD only has 10 to 20?

The answer is compression. Digital compression is the practice of representing a large amount of information within a small footprint of data. A normal audio CD contains sound stored in an uncompressed format which uses about 10 megabytes per minute of audio, whether it is complete silence or a symphony, that minute of sound will be 10 megabytes of data. These days, 10 megs may not sound like that much, but uncompressed audio would fill up your iPod and computer hard drive pretty quick and would take a very long time to download.

"MP3" refers to a compression scheme developed by the Fraunhofer institute in Germany. When you rip a CD on your computer using the MP3 format, your computer examines the audio and determines how it can approximate this audio with a certain amount of data. There are many variables involved in this compression, namely the bitrate, or number of bits per second that the encoder uses to approximate the audio. The most important take-home is that MP3 files are only an approximation of the original audio. When properly used, compression can save you hard drive space and sound great, but when done poorly you will end up with a file that sounds inferior to the original CD.

LOSSY VS. LOSSLESS CODECS

Most compression schemes are known as "lossy," which means that some of the audio information in the original is lost through compression. Though an MP3 file may sound just as good to your ear, it technically is missing some of the detail that was present in the original. Lossy schemes are mainly used for their smaller file sizes. Other compressors are "lossless," meaning the compressed file, when decoded properly, will be an exact copy of the audio present in the original. FLAC and Apple Lossless are two popular lossless audio compressors. These file types do not save as much space as lossy counterparts, so they are less suitable for portable use. If you are looking to archive your CD collection, I suggest investigating lossless encoders so you can maintain the full audio fidelity of your collection.

RECOMMENDATIONS FOR RIPPING MUSIC

- Check the ripping settings in your music program. Oftentimes the default settings aren't the best for ripping good sounding files.
- Don't recompress files. Running a file through a compressor twice will exponentially increase artifacts and degradations to the sound quality. For example, your friend makes you an audio CD from MP3s, you pop it in iTunes and rip it to MP3 on your computer. Your MP3 will sound very strange compared to the original — beware!
- There are no absolute rules with compression. Everyone has different opinions about the best way to rip music; what works for you works for you. I encourage you to read a few articles online and do your own research. Don't understand what the different options in iTunes mean? Look the word up on the internet and learn something!

-Ben Johnson

STUDIO RECORDING

In the area of studio recording, there have been many advances in digital technology that have made it the industry standard rather than the old analog studios that most people picture when they think of a recording studio. If you are involved in production or engineering, no doubt you are familiar with Pro Tools. "Pro-sumer" recording hardware like audio interfaces, affordable mixing boards and the move from outboard gear to DAW (digital audio workstation, i.e. Pro Tools) computer plug-ins have also brought studio recording into many bedrooms, garages and mainstream industry and out of the arena of analog tape machines and Beatle-esque recording studios. Is this a good thing? Yes, because it brings the ability to record to many independent musicians and promotes creativity. For many engineers and producers, however, there are several reasons to stay in the realm of analog and outboard gear versus digital and DAWs.

"I worked with digital for 10 years and learned how to get the best possible sound out of it, but I still wasn't happy with it," said Fenris. "The best analog mixers, compressors and equalizers outperform the best digital ones, even sophisticated models based on vintage equipment. In my opinion, the *only* thing digital is good for is fixing bands who can't play. You can do extremely sophisticated editing, quantizing, auto-tuning and noise-gating in order to fix bad playing techniques (and bad songwriting and arranging techniques) and turn the most inept musicians into an acceptable product. The result is usually soulless and sterile."

In the studios of KDVS, Fenris has brought analog tape recording back from the dead. In the little-known recording studio hidden beneath Freeborn Hall, KDVS' Studio A has resurrected a 1-inch 8-track MCI tape machine. "The biggest advantage of analog tape is the sound," he said. "It can't really be modeled in a computer, because the physical properties of tape are too complex to be reduced to an algorithm. In the next few months, we're planning to record bands in Studio A on a weekly basis, and hopefully become known in the local music scene as a place to get a great-sounding, old-school analog recording at a low cost. It could also be a place for aspiring audio engineers to get hands-on experience with analog tape, which most studios and 'recording schools' don't bother with."

MUSIC PRODUCTION

I spoke with Ben Johnson, KDVS general manager and hip-hop producer, on the subject of analog versus digital for producers (beat-makers), which in this area really boils down to hardware (samplers, keyboard synths, hardware compressors/reverbs) versus DAWs (MIDI, Reason, Pro Tools, VSTs and plug-ins). "I used to mainly mess around with software, but it gets distracting sometimes, having too many options," said Ben. "A more limited feature set makes me more creative, and having a device I can turn on and go with is great — no error messages, other programs running in the background or menu diving involved."

The cumbersome problems of digital production set-ups has kept many hip-hop producers in the realm of the ubiquitous Akai MPC and vinyl turntables studio. "I have been using various DAWs for years and I can't count the number of times they have crashed on me," said Ben. "I have clocked many hours on hardware samplers and other devices as well and I've had far fewer problems. Advantages [of hardware] for me are work flow, stability and sound. [However,] the disadvantages to this choice are numerous — there is definitely a more expensive barrier of entry. These days you can get a used PC from the Bargain Barn or on Craigslist for $100 that is powerful enough to run just about any fancy digital audio processing you could dream of."

As for the progression of production into the digital era, Ben summed it up perfectly: "Maybe there are more people making crappy house beats in their bedroom than before, but who cares. That's just more people experimenting with creativity. Gear can help you make sounds and do things you couldn't before, but ultimately it doesn't matter what you have; it is all in how you use it."

THE FUTURE OF SOUND

Therefore, the debate between analog and digital is impossible to conclude except with a vague balancing act of individual preferences in the various arenas of audio. For the consumer, digital provides accessibility and ease at the cost of degraded sound quality compared to expensive and immobile vinyl. For studio engineers, digital has opened up new options and finer tuning but moves farther and farther away from the fundamental quality of analog in sound, recording techniques and gear. As for producers, hip-hop or otherwise, digital presents great tools available on a low budget but (especially for hip-hop) loses the intuitive, hands-on control and simplicity of MPCs, samplers, synthesizers and turntables. Digital may remain the wave of the future, but it can never totally replace analog, and therefore, instead of fighting one another, digital and analog will marry and give birth to a bastard child which I hereby dub, "anital."

Tim hosts "Crate Diggin'" every Wednesday night from 10 p.m. to midnight. Ben Johnson hosts "Thee Funk Terminal" every other Friday afternoon from 1 to 2:30 p.m.

WANT TO TAKE PART IN THE TECHIE TALK?

COME BE AN AUDIO ENGINEER AT KDVS! LEARN SOUND OPERATION FOR IN-STUDIO PERFORMANCES, LIVE VENUES AND STUDIO RECORDING.

E-MAIL ENGINEERING@KDVS.ORG

SEE PAGE 34 FOR NEW VOLUNTEER INFO!

GREETINGS FROM THE BROADCAST BOX

BY MARVIN DINOZO

Hello, loyal listeners. Once again we are at the beginning of another great year in the history of UC Davis, celebrating the university's centennial. In addition to another year of fun academics, this is also the second year the UC Davis Aggies will compete in Division I Athletics as a school. Among some of the exciting things to come in the Aggie Universe will be lights at Aggie Stadium. Gone will be the days of 100-degree temperatures throughout afternoon game time with the mercury rising as spectators get closer to the artificial playing surface.

On the KDVS Sports personnel front we have newcomer Brett Rodriguez. He is an Aggie alum and the man behind a popular Aggies blog — OK, maybe just about the only Aggies blog, AggieSportsTalk.com. I think this is a good opportunity for us at KDVS as well as AST to help each other out by informing those who want to know more about the Aggies to chat about it online, and inform Aggies followers where they can listen to Aggie football, women's basketball, baseball and softball on that series of tubes in spectacular stereo sound.

We will once again have the services of Jonathan Santiago in the studio and on the site of the action. Santiago was once the man behind some of the various online reports and featurettes about the Sacramento Kings when he interned there last season. Expect us to amp it up once again on "Aggie Talk," Tuesdays at 7 p.m. Matias Godinez will make some appearances from the Bay Area after graduating last spring. Mina Choe also will be helping us out around in the world of KDVS Sports.

As always, I appreciate some help or feedback at KDVS Sports, as this should be my last year here. If you are interested in the exciting world of sports broadcasting, like being behind the scenes, or if you just want to know more, the line is always open. Just send me an e-mail at sports@kdvs.org or visit KDVS headquarters on campus at UC Davis.

Marvin hosts "Aggie Talk" every Tuesday evening from 7 to 8 p.m. and "Another Tequila Sunrise" every Monday morning from 6 to 8:30 a.m.

UC Davis Football on KDVS

Date	Opponent	Time
Sat 8/30	@ San Jose State	4:30 PM
Sat 9/13	vs Portland State	6:30 PM
Sat 10/4	vs Northern Colorado	5:30 PM
Sat 10/11	Vs Southern Utah[1]	5:30 PM
Sat 10/18	Vs Iona	5:30 PM
Sat 10/25	Vs North Dakota	5:30 PM
Sat 11/8	Vs Sacramento State	1:30 PM
*Sat 11/15	*@ Cal Poly	*3:30 PM

All Games and Times Subject to Change

*May not broadcast, 1-Homecoming, 2- Causeway Classic

WHAT ABOUT YOU?

BY FRANCE KASSING

These are questions I wish I would have thought through a long time ago. When I named the show I've produced and hosted for nearly 10 years, it was mostly as a reminder to me and the audience to focus on the world around us rather than on ourselves That approach informs this list of questions which you may find useful.

So grab your laptop or some paper and think through your answers. Work through the consequences of all your choices. Save them and revisit them over the course of your life. It is a lot of work, but will provide you with essential insights into who you are!

What is your relationship to art and why? How does this approach serve the world, your community, your close relationships and you?

What employment have you chosen? How does this approach serve the world, your community, your close relationships and you?

What is your dream job and why? How does this approach serve the world, your community, your close relationships and you?

How do you obtain your money? How does this approach serve the world, your community, your close relationships and you?

How do you manage it? How does this approach serve the world, your community, your close relationships and you?

What consumer choices do you make and why? How does this approach serve the world, your community, your close relationships and you?

How do you treat your body (food, sex, exercise, hygiene)? How does this approach serve the world, your community, your close relationships and you?

How do you communicate with others (list all: your family, mates, friends, neighbors, strangers)? How does this approach serve the world, your community, your close relationships and you?

Who do you serve, in what way, and why? How does this approach serve the world, your community, your close relationships and you?

How do you define your spirituality? How does this approach serve the world, your community, your close relationships and you?

How does this approach serve the world, your community, your close relationships and you?

What service work do you do? How does this approach serve the world, your community, your close relationships and you?

How do you care about your environment (begin with your room, then go on to your home, your vehicle, your community, the world)? How does this approach serve the world, your community, your close relationships and you?

Who do you love and how do you show it? How does this approach serve the world, your community, your close relationships and you?

France hosts "It's About You" every Monday morning from 8:30 to 9:30 a.m.

ASK SIMI

SSSOHOTA@UCDAVIS.EDU

My boyfriend's dog just died so he doesn't want to have sex, but I'm a woman and I have needs. Should I push this?

-Foxyroxy

Simi says: Wow, that's tough. Speaking of dogs, Dr. Dog fucking blows. Totally uninspired. This is a better question: Why is R. Stevie Moore opening for Dr. Dog in New York when he's from the south?

* * *

Is it okay that I don't like noise-rock?

-Twee2beUandMe

Simi says: No.

* * *

Dear Simi, My mother-in-law was recently widowed and my husband offered her a room in our newly remodeled home in West Sac. While I deeply respect my husband's relationship with his mother and the fact he feels that the last few years of her life should be spent with family rather than in a nursing home, I am concerned that he is starting to spend more time with her than with myself and our daughters.

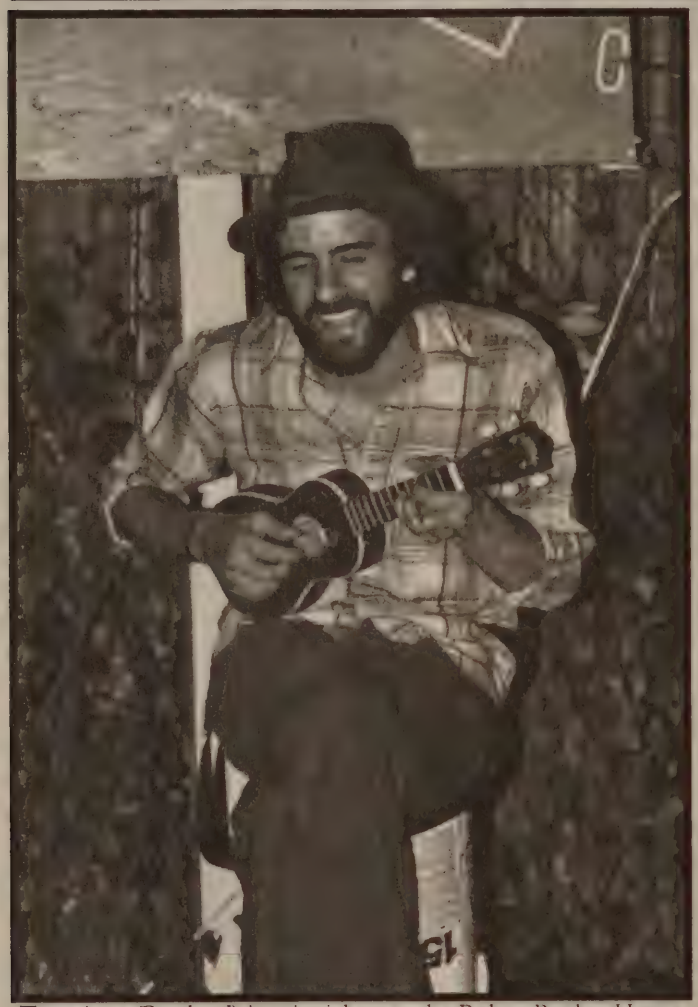
She is extremely manipulative and demanding, and I feel that most of my free time has been allotted to shopping for her meals and picking up her multiple prescriptions at a pharmacy very far away from my house. I desperately long for the life we had before his mother moved in, where we went on dates and were affectionate and had a wonderful, thriving relationship. How can I compromise with him so that both my self and his mother can be happy?

-Wallowing Wendy in Sac

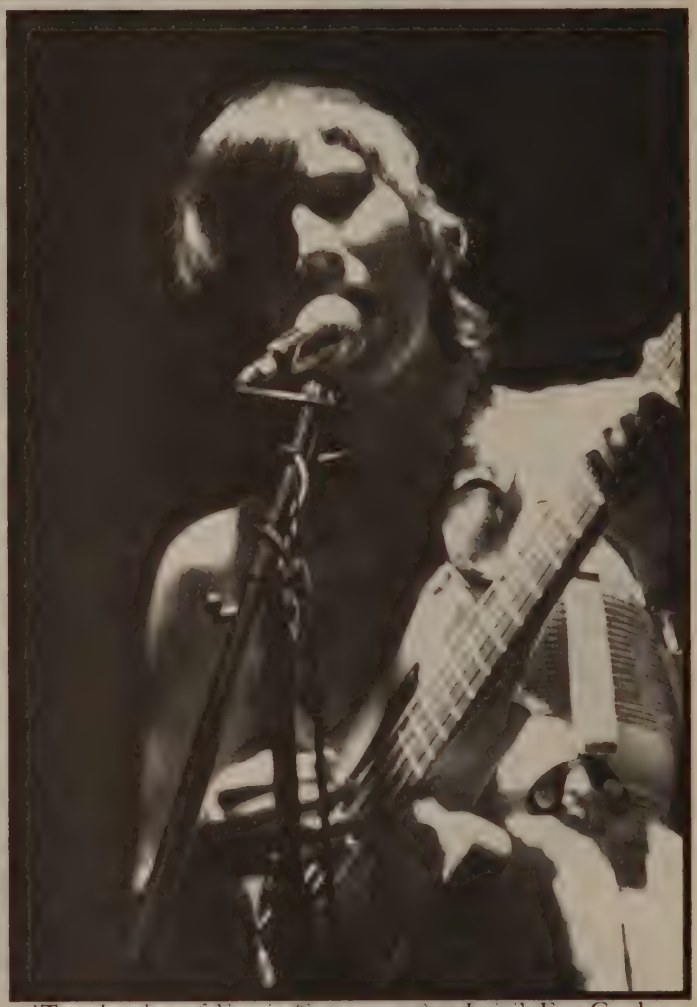
Simi says: The long road of life one day must come to its conclusion. By the influence of your own hand, or not, one day the woman must die. My advice is fill your home with the debilitating melody of life-hating country music. Leroy Pullins' "I'm Killing Myself" provides a perfect interlude at the cross between breath and death.

Plenty of people wallow very well, Wendy. Your problem is that you aren't channeling your anger and hurt toward something productive, like starting a band. Why don't you and your mother-in-law find common ground over music?

KDVS SUMMER 2008 EVENTS!



Top: Arcs (Portland) in a jovial set at the Robot-Rocket House
Bottom: Many Many Blogs (Davis) opening the first backyard show at the Robot-Rocket House

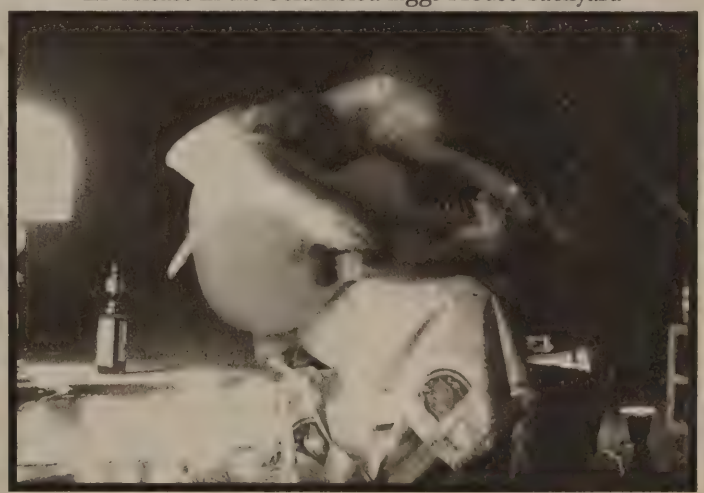


Top: Jocelyn of Fancie (Sacramento) at Luigi's Fun Garden
Bottom: The Beat Nun (Arcata) at a Cool As Folk presents show at Primary Concepts

PHOTOS BY SHARMI BASU, CRAIG FERGUS, ELISA HOUGH AND DRAKE MARTINET
SEE THEM IN FULL COLOR AT KDVS.ORG

Top: John Dwyer of Thee Oh Sees at the Witch Dome
Bottom: White Rainbow (Portland) performing at the Funcastle in Sacramento

Top: K Records artist Jeremy Jay at Luigi's Fun Garden
Bottom: Dead Western (Sacramento) at his KDVS Recordings LP release in the Scrambled Eggs House backyard



KDVS 90.3 FM FALL SCHEDULE

STREAM LIVE OR ARCHIVED SHOWS AT KDVS.ORG!

= freeform music

= public affairs

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Under Distress)" **New and old punk**	Wesley Dodds "This Vicious Cabaret" **British rock** alt w/ DJ Kristian "Are You Being Served?" **Eclectic**	DJ End-Stop "Interrobang" **Indie pop, electronic**
2 a.m.		JD "Anarchist Puppet Show" **Metal, hardcore**	DJ Blist "Vollmond" **Eclectic**
3 a.m.	DJ Yana "Sovereignty Sound" **Native American**	DJ Ham-The Astrochimp "A Rumble in the Cosmic Jungle" **Electronic**	Haddon & Clarity "Wedded Bliss" **Eclectic**
4 a.m.			
5 a.m.			
6 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" **Gospel**	The Designated Hitter "Another Tequila Sunrise" **Eclectic**	Totchii Mint "The Obsidian Ocean" **Indie pop, electronic**
7 a.m.			
8 a.m.	Bernard & Bez Benson "In Focus/Perspective" **Religious talk and music**		
8:30 a.m.		France "It's About You"	Kirstin Sanford & Justin Jackson "This Week in Science"
9 a.m.			
9:30 a.m.		DJ Recalcitrant Id "I Am Cell, We Are Zeitgeist" **Eclectic**	Jordan Mitchell "Music for a Porch Life" **Country, folk, blues**
10 a.m.	Gary B. Goode "The New Island Radio Café" **Hawai'ian, reggae, Latino** alt w/ Mindy Steuer "Cross Cultural Currents" **International, reggae**		
11 a.m.			
noon		"Democracy Now"	"Democracy Now"
1 p.m.	Papa Wheelie "Radio Wadada" **Reggae**	Elisa Rocket "Analog Oatmeal" **Indie, electronic, hip-hop**	Pope John Paul II "Dung Tongue" **Rock, experimental**
2 p.m.			
2:30 p.m.	Brendan "The Raw Mess Around" **Eclectic**	Dr. Awkward "The Forbidden Temple" **Rock, indie, folk**	DJ Dan "Full Disclosure" **Eclectic**
3 p.m.			
4:30 p.m.		"Free Speech Radio News"	"Free Speech Radio News"
5 p.m.	Brian Ang "Farewell Transmission" **Jazz, poetry, guests**	Jonathan & Alon "VELOlution"	Natalie & Danielle "Local Dirt"
6 p.m.		Maggie Cat "The Cat's Meow" **Rock, folk, indie**	"KDVS Radio Theatre" **Radio plays**
7 p.m.	Emily "The Treehouse" alt w/ Roxanne "Sound & the Fury" **Rock, garage**		"Aggie Talk" UCD sports talk
8 p.m.	JD Esq. "Front Porch Blues Show" **Old and new blues**	Charmin Ultra & Booger "Middle School Friends" **Eclectic**	Oddy-Knocky "Slowest Man" **Indie, rock**
9 p.m.			Mr. Mick Mucus "The Chicken Years" **Rock, punk, hardcore**
10 p.m.	Tim Matranga "Kicksville 29BC" **Pysch, soul, garage**	DJ Rick "Art for Spastics" **Rock, experimental, punk**	
11 p.m.			Woolsey "Dance Dance Revelation" **Electronic**
midnight			

"The radio makes hideous sounds."

–Bob Dylan

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DJ Mucky "Bear Is Driving Car!" **Eclectic**	Myk Blaau, Mja. K, LaLa "All Things Fresh" **Hip-hop**	Pres. Blonde & Ophelia Forealia "Math Robot" **Rock, electronic, Indian**	Blasphemer & Scarecrow "Raise the Dead" **Metal, grindcore**
2 a.m. Radio Host "Grab Bag" **Eclectic**	Sarah & May "S&M Time" **Eclectic**	Pickle & Ham Sandwich "Utopia Lunchbox" **Eclectic**	
DJ Hypercube & Brown Bear "Paint Transfer" **Eclectic**	Wolf Tone "That's Numberwang!" **Eclectic**	Terra Belle & Le Bon Bon "Late Night Snack" **Eclectic**	Encephalous "Frizzltroniks & Plunderphonics" **Eclectic**
6 a.m. DJ Think Tank "Being Independent and Totally in Control of Herself" **Eclectic**	Woman King "Paint the Town Brown" **Indie, folk, punk**	6 a.m. Superhips "Huggy Bear's Appendix Removal" **Eclectic** alt w/ Tangosaurus Rex "Eclectricity" **Hip-hop**	Big Dave "Buried Alive in the Blues" **Blues, folk**
Sonny "MMA Mash"	8:30 a.m. Patricia Pena & Jack Kohler "On Native Ground"	"Making Contact" "Planetary Radio"	9 a.m.
Justin Desmangles "The Nightfly" **Jazz**	9:30 a.m. The Reverend & Professor Corrigan "The Listening Room" **Funk, soul**	Mr. Glass "Good Good" **Nu jazz, downtempo, funk, hip-hop, soul**	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" **Folk**
"Democracy Now"	noon "Democracy Now"	"Democracy Now"	noon
1 p.m. Mr. Navils "Breakdances with Wolves" **Eclectic**	Paul Webb "Hammer-down Subatomic Pound" **Funk**	Oki "Legumi Azuki" **rock** alt w/ Dog Tones "Thee Funk Terminal" **Hip-hop, jazz**	DJ Markuss & Curtis "The Prog Rock Palace" **Rock, jazz**
2:00 p.m. Kid Courageous & Tigerlily "The Periodic Table of Fun" **Indie, electro, French pop**	DJ J. Oblivion "Bitter Glitter" **Eclectic, experimental**	The Chocolate Factory & The Colonel "Supra-aural Sounds" **Eclectic**	2 p.m. Little Wing "Marvelous Miss Marly's Musical Musings" **Eclectic**
			Miss Molly "Scutwork" **Eclectic**
"Free Speech Radio News" Andy Jones "Dr. Andy's Poetry & Technology Hour"	4:30 p.m. "Free Speech Radio News" Douglas Everett "Radio Parallax"	"Free Speech Radio News" Ron Glick & Richard Estes "Speaking in Tongues"	4 p.m. Gil Medovoy "Crossing Continents" **International**
5 p.m. DJ Haggis "The Deep End" **International, eclectic**	Ryan "California Police State" alt w/ Todd "Hometown Atrocities" **Rock, electronic**	Michael Leahy "Cool As Folk" **Singer-songwriters**	7 p.m. Mr. Frankly "Mostly Rock" alt w/ Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" **Eclectic**
Corey O "Organic Vinyl" alt w/ Flower Vato "Tripping with the Flower Vato" **Rock, experimental**	8 p.m. Megan "Chicks & Cars" **Rock, psych, folk**	Chris "The Senescent Spectacle" **Eclectic**	9 p.m. David D. Young "Upper Realm Shrieks: Music & Words" **Rock, folk, spoken word**
10 p.m. DJ Timmy "Crate Diggin'" **Hip-hop**	Fuzzbox Flynn "Loves + Dis-loves" **Psych, electronic**	Pirate & Blasphemer "The Man's Losin' His Cool" **Metal, punk, hardcore**	"The Joe Frank Show" **Crazy narratives**
	"Live in Studio A" **Live bands**		

SUNDAY

Midnight – 3 a.m.
PUNK ROGE & RIOT
"Neonate (Under Distress)"
—Punk, hardcore, oi
Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

3 – 6 a.m.
DJ YANA
"Sovereignty Sound"
—Native American
Selections from the Native American music section of the KDVS music collection

6 – 8 a.m.
BOBBY H & DJ MR. T
"Songs of Praise Gospel Program"
—Gospel
Traditional and contemporary

8 – 10 a.m.
BERNARD & BEZ BENSON
"In Focus/Perspective"
—Religious talk show, music
Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.
GARY B. GOODE
"The New Island Radio Café"
—Reggae, Latino, Hawai'ian, ska
Latin music (salsa, cumbia, etc.), Hawai'ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African
Alternating w/
MINDY STEUER
"Cross Cultural Currents"
—International, reggae
Reggae and African music

1 – 3 p.m.
PAPA WHEELIE
"Radio Wadada"
—Reggae
A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.
BRENDAN
"The Raw Mess Around"
—Eclectic
Programs that unite widely different musical styles around subject matter, sound, or experience of the artists

5 – 7 p.m.
BRIAN ANG
"Farewell Transmission"
—Experimental, poetry
Jazz, poetry, modern composition

7 – 8 p.m.
ROXANNE
"The Sound & the Fury"
—Eclectic
The Captain is out to lunch and the sailors have taken over the ship
Alternating w/
EMILY
"The Treehouse"
—Rock, garage
This miscreant still sits in a treehouse and plays thee best surf, '66/'67 punk garage and girl groups galore

8 – 10 p.m.
JD ESQUIRE
"The Front Porch Blues Show"
—Blues
The first part of the program focuses on acoustic, delta, and early Chicago blues. The second part is a medley of contemporary blues.

10 p.m. – midnight
TIM MATRANGA
"Kicksville 29BC"
—Garage, soul, psych
Sets of choice raw soul and funk, '60s garage mayhem, psychosis and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.
WESLEY DODDS
"This Vicious Cabaret"
—British rock
A look across the pond at British music, including (but not limited to): British Invasion, psychedelia, metal, glam, punk, mod, goth, alternative, shoegaze and Brit-pop
Alternating w/
DJ KRISTIAN
"Are You Being Served?"
—Eclectic
Audio tomfoolery

2 – 4 a.m.
JD
"Anarchist Puppet Show""
—Metal
A mix of metal, hardcore, punk, indie, industrial and experimental music abound

4 – 6 a.m.
DJ HAM - THE ASTROCHIMP
"A Rumble in the Cosmic Jungle"
—Electronic
Aural electronic comets by the decades

6 – 8:30 a.m.
THE DESIGNATED HITTER
"Another Tequila Sunrise"
—Eclectic
Energetic tracks and refreshing rhythms to get your week started as if you spiked your morning beverage with the fun drinks from the weekend

8:30 – 9:30 a.m.
FRANCE
"It's About You"
—Public affairs
A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon
DJ RECALCITRANT ID
"I Am Cell, We Are Zeitgeist"
—Eclectic
Variety of styles: experimental, electronic, indie, rock and whatever I feel like

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
ELISA ROCKET
"Analog Oatmeal"
—Indie, electronic, hip-hop
Music for enjoying autumn

2:30 – 4:30 p.m.
DR. AWKWARD
"The Forbidden Temple"
—Folk, rock, indie
I will try not to talk about the weather or my dissertation

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
JONATHAN WOOLLEY & ALON RAAB
"VELOlution"
—Public affairs
Covers bicycling from all aspects. Why to bike, how to bike, what to wear, where to go, and, especially, how to have more fun doing it.

6 – 8 p.m.
MAGGIE CAT
"The Cat's Meow"
—Eclectic, indie, feedg
The smart way to keep your music collection from stagnating

8 – 10 p.m.
CHARMIN ULTRA & BOOGER
"Middle School Friends"
—Eclectic
Endorphin-inducing tunes to help you forget the worst years of your life

10 p.m. – midnight
DJ RICK
"Art for Spastics"
—Punk, DIY, experimental
An historical look at cities that have shaped "weirdpunk" and "glue-wave," such as Sacto, Columbus, Lund, Denton, Metz, Orland and Mobile

TUESDAY

Midnight – 2 a.m.
DJ END-STOP
"Interrobang"
—Indie pop, electronic, folk
A series of alternating question marks and exclamation points

2 – 4 a.m.
DJ BLIST
"Vollmond"
—Eclectic
Exploration of mainly guitar/strong-instrument based "textured" wall of sound/shoegaze/modhester-ish styles. FYI: Vollmond means "full moon"

4 – 6 a.m.
HADDON & CLARITY
"Wedded Bliss"
—Eclectic
The union of two dynamic musical tastes

6 – 8:30 a.m.
TOTCHII MINT
"The Obsidian Ocean"
—Rock, indie pop, international
Pew pew pew. O hai, can I has music?

8:30 – 9:30 a.m.
DR. KIRSTEN SANFORD & JUSTIN JACKSON
"This Week in Science"
—Public affairs
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon
JORDAN MITCHELL
"Music for a Porch Life"
—Country, folk, blues
Dark bars, dusty roads, murder ballads and songs about trains.

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
POPE JOHN PAUL II
"Dung Tongue"
—Rock, experimental
Free psychoanalysis

2:30 – 4:30 p.m.
DJ Dan
"Full Disclosure"
—Eclectic
A good deal of rock, punk and indie as well as jazz and other stuff

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
NATALIE YAHR & DANIELLE LEE
"Local Dirt"
—Public affairs
Agricultural issues and news

6 – 7 p.m.
"KDVS Radio Theatre"
—Radio plays
Original locally produced and classic audio plays

7 – 8 p.m.
MARVIN & CREW
"Aggie Talk"
—Sports talk show

8 – 9 p.m.
ODDY-KNOCKY
"Dark Continent"
—Experimental, garage, indie
A hot cup of coffee in your favorite thriftstore mug

9 – 11 p.m.
MR. MICK MUCUS
"The Chicken Years"
—Eclectic
Fun with sound

11 p.m. – midnight
WOOLSEY
"Dance Dance Revelation"
—Electronic
Elementary electronic lessons between recess and lunch

WEDNESDAY

Midnight – 2 a.m.
DJ Mucky
"Bear Is Driving Car!"
—Eclectic, experimental
Big American Party! Everybody Disco Dancing!

2 – 4 a.m.
RADIO HOST
"Grab Bag"
—Eclectic
Grabbing something from the library, different every time

4 – 6 a.m.
DJ HYPERCUBE & BROWN BEAR
"Paint Transfer"
—Eclectic
Taking a palette of eclectic music, mixing it together with the hope that it hits the audience with some of their favorite genres

6 – 8:30 a.m.
DJ THINK TANK
"Being Independent and Totally in Control of Herself"
—Eclectic
The premise of this show is to present solutions to end the domestic violence crises and cycle through a creative forum of music, poetry, cooking and comedic relief in order to offer a platform for healing

8:30 – 9:30 a.m.
SONNY
"MMA Mash"
—Public affairs
Mixed martial arts show; will include news, top five lists, interviews and fight analyses

9 – 9:30 a.m.
"Planetary Radio"
—Public affairs
Each week visits with a scientist, engineer, project manager, advocate or writer who can provide a unique perspective on the quest for knowledge about our solar system and beyond. We also showcase regular features that raise your space IQ while they put a smile on your face.

9:30 a.m. – noon
JUSTIN DESMANGLES
"The Nightfly"
—Jazz
Jazz for lovers and the lonely

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
MR. NAVILS

THAT DJ SAVED MY DAY! FIND UPDATES ON KDVS.ORG

"Breakdances with Wolves"
—Eclectic
Manly activities

2:30 – 4:30 p.m.
KID COURAGEOUS & TIGER-LILY
"The Periodic Table of Fun"
—Indie, electro, twee, French pop

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
ANDY JONES
"Dr. Andy's Poetry & Technology Hour"
—Public affairs
Talk about poetry and technology with frequent guests

6 – 8 p.m.
DJ HAGGIS
"The Deep End"
—Rock, international, eclectic
Forget the kiddie pool; this is music for the depths

8 – 10 p.m.
THE FLOWER VATO
"Tripping with the Flower Vato"
—Experimental, international
Lysergic excursions into the weird and wonderful featuring but not limited to: psych, funk, jazz, experimental, spoken word and outer international music
Alternating w/
COREY O
"Organic Vinyl"
—Eclectic
All vinyl, all the time

10 p.m. – midnight
DJ TIMMY
"Crate Diggin'"
—Hip-hop, trip-hop, turntablism, experimental

THURSDAY

Midnight – 2 a.m.
MYK BLAUUW, MJA. K, LALA FRE$H
"All Things Fresh"
—Hip-hop
We are Hip-hop. So Hip-hop is dead, then we about to die tonight.

2 – 4 a.m.
SARAH & MAY
"S&M Time"
—Rock, eclectic

4 – 6 a.m.
WOLF TONE
"That's Numberwang!"
—Eclectic
Jesus, Ray, we got the chessboard out, but you playin' whac-a-mole

6 – 8:30 a.m.
WOMAN KING
"Paint the Town Brown"
—Eclectic
Screaming gets you nothing, (so) I drew a heart around the name of your city. An eclectic mix of happy and sad, hard and soft.

8:30 – 9:30 a.m.
PATRICIA PENA & JACK KOHLER
"On Native Ground: Where Are Speaks!"
—Public affairs
Promotes Native American musicians, poets, storytellers of oral tradition and provides a forum to present current issues and wellness and prevention to the communities at large

9:30 – noon
THE REVEREND & PROFESSOR CORRIGAN
"The Listening Room"
—Funk, soul, hip-hop
A collection of interesting sounds from different genres, mixing the smooth and funky with the rough and gritty

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
PAUL WEBB
"Hammer-down Subatomic Pound"
—Funk
Mix of vinyl oddities

2:30 – 4:30 p.m.
DJ J. OBLIVION
"Bitter Glitter"
—Eclectic, experimental
Bitter glitter gifts, splinters in limbs, forks in roads, spider toe tombs, geese gill thrills, pet vulture adventures and their black fly-ing accompaniments

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
DOUGLAS EVERETT
"Radio Parallax"
—Public affairs
Science, history, politics, current events, whatever we please

6 – 8 p.m.
RYAN
"California Police State"
—Eclectic
Mostly brand new releases
Alternating w/
TODD
"Hometown Atrocities"
—Pop, rock, eclectic
Show centering on rock of sorts: psych, indie, punk, experimental rock, electro, seemester and out dated pop culture

8 – 10 p.m.
MEGAN
"Chicks & Cars"
—Rock 'n' roll, psych, folk
Hormone-riddled adolescents making music about their obsessions in primal fashion

10 – 11 p.m.
FUZZBOX FLYNN
"Loves + Disloves"
—Eclectic
Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancey junk, peculiar music of today's world

11 p.m. – midnight
"Live in Studio A"
—Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight – 2 a.m.
PRESIDENT BLONDE & OPHELIA FOREALIA
"Math Robot"
—Electronic, rock, Indian classical
Enjoy good music and dance funky robot. Radio party.

2 – 4 a.m.
PICKLE & HAM SANDWICH
"Utopia Lunchbox"
—Eclectic
Each week we'll pick a theme which will lead us to new music across the genres and soundscape. New flavors every time.

4 – 6 a.m.
TERRA BELLE & LE BON BON
"Late Night Snack"
—Eclectic
Indielicious jams to keep you full till morning

6 – 8:30 a.m.
SUPERHIPS
"Huggy Bear's Appendix Removal"
—Eclectic
It's like a thousand priests getting parking tickets...
Alternating w/
TANGOSAURUS REX
"Eclectricity"
—Hip-hop, reggae, electronic
Mash up, mash down. Roots and beats all around

8:30 – 9:30 a.m.
"Making Contact" and "Planetary Radio"
—Public affairs

9:30 a.m. – noon
MR. GLASS

—Hip-hop, electronic, jazz
Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.
AMY GOODMAN
"Democracy Now"

1 – 2:30 p.m.
OKI
"Legumi Azuki"
—Eclectic
Drooly cat jams, breakfast for dinner, mythology for problem solvers, homemade ringtone spinz, music for handscrapes and other various boo-boos
Alternating w/
DOG TONES
"Thee Funk Terminal"
—Hip-hop, jazz, electronic
Bumpin' beats to make your subwoofer howl!

2:30 – 4:30 p.m.
THE CHOCOLATE FACTORY & THE COLONEL
"Supra-aural Sounds"
—Eclectic

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
RON GLICK & RICHARD ESTES
"Speaking in Tongues"
—Public affairs
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
MICHAEL LEAHY
"Cool As Folk"
—Folk, sing-songwriters, indie
Songs speak

8 – 10 p.m.
CHRIS
"The Senescent Spectacle"
—Eclectic
Alternative approaches to listening, exploring the gap between music and noise, sense and senselessness

10 p.m. – midnight
PIRATE & BLASPHEMER
"The Man's Losin' His Cool"
—Metal, punk, hardcore
Metal, hardcore, oldies, showtunes, party anthems and insults

SATURDAY

Midnight – 3 a.m.
BLASPHEMER & SCARECROW
"Raise the Dead"
—Metal, grindcore
Black metal, death metal, grindcore and ambient horror

3 – 6 a.m.
ENCEPHALOUS
"Frizzltroniks & Plunderphonics"
—Eclectic
Absurdist radio for absurdist people. No genre, no artist and no song is safe from the plundering

6 – 9 a.m.
BIG DAVE
"Buried Alive in the Blues"
—Blues, rock, folk, jazz
New and old, national and international

9 a.m. – noon
BILL WAGMAN
Alternating w/
ROBYNE FAWX
"The Saturday Morning Folk Show"
—Folk

Noon – 2 p.m.
DJ MARKUSS & CURTIS
"The Prog Rock Palace"
—Progressive rock, jazz
Progressive rock and jazz from 1968 to present from around the world

2 – 3 p.m.
LITTLE WING
"Marvelous Miss Marly's Musical Musings"
—Eclectic, international
Venture into the depths of human imagination using the power of rythmic poetry and music

3 – 4 p.m.
MISS MOLLY
"Scutwork"
—Eclectic

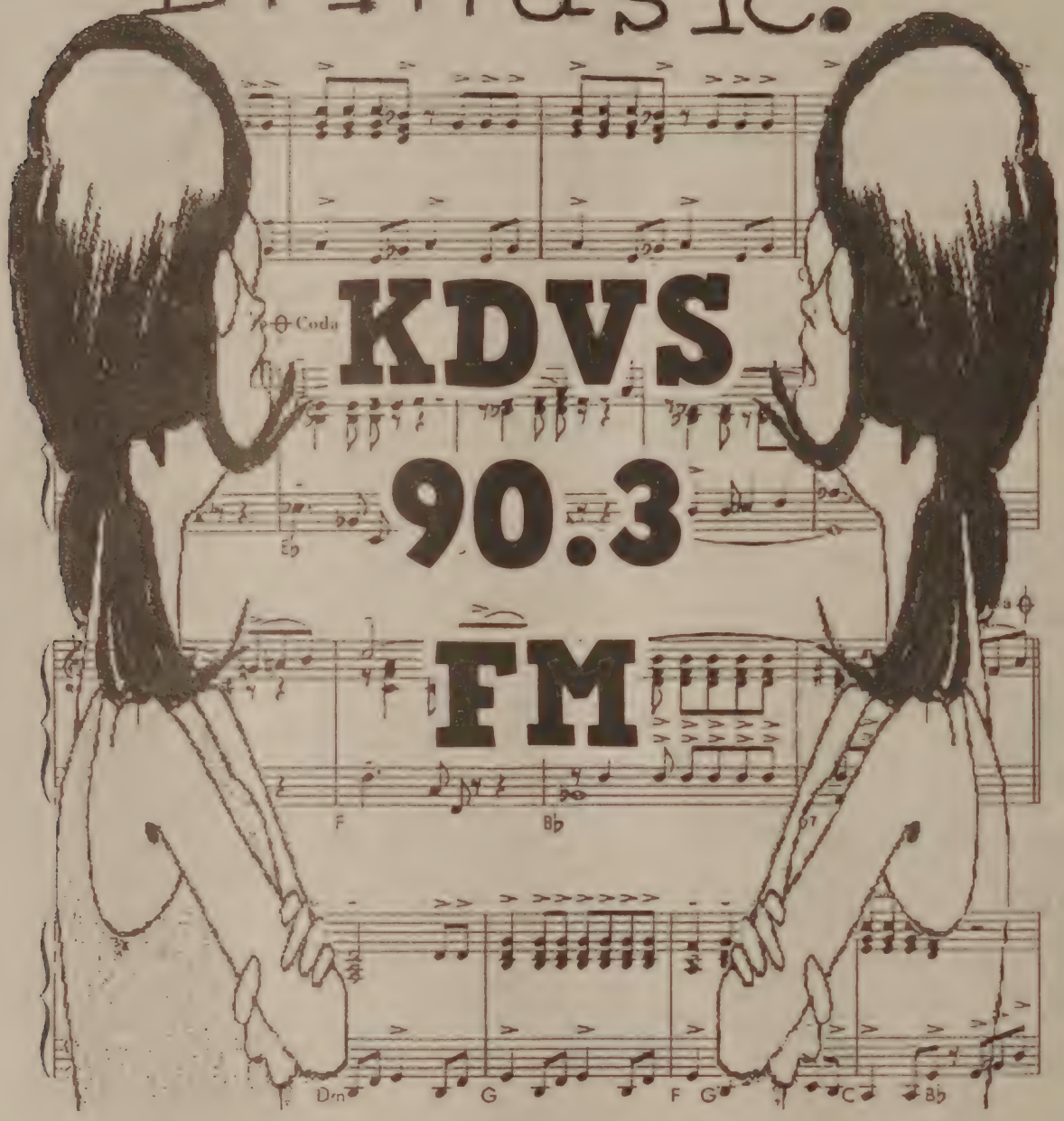
4 – 7 p.m.
GIL MEDOVOY
"Crossing Continents"
—International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
"Mostly Rock"
—Eclectic
Alternating w/
JEFFREY FEKETE
"Today's Aberration Tomorrow's Fashion"
—Eclectic
A multi-genre excursion through the newest arrivals to our library

9 – 11 p.m.
DAVID D. YOUNG
"Upper Realm Shrieks: Music & Words"
—Eclectic
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

11 p.m. – midnight
JOE FRANK
"The Joe Frank Show"
—Crazy narratives

Immerse yourself in music.



Get involved in local community radio!

Come to a volunteer meeting for fall:
Tuesday, Sept. 30 or Wednesday, Oct. 1
at 8 pm
Wellman 1 on the UCD campus

For more info,
contact Marly at
kdvsoffice@kdvs.org

INTERVIEWS

Six Feet Under with the Dead Science

Interview by Rick Ele

For nearly 10 years now, Seattle band The Dead Science has been one of the most stridently drastic and dramatic bands in the world of independent pop music. Just over a year ago, KDVS Recordings released a split 7" of The Dead Science with Sholi, and this summer, the band released their first full-length album, *Villainaire*, for their new label, Constellation Records, also home to another outstanding pop deconstructivist in Carla Bozulich's Evangelista.

In support of *Villainaire*, The Dead Science are touring in October and will play a KDVS Presents event on Wednesday, Oct. 16 at Luigi's Fungarden in Sacramento (1050 20th St., #160) with local psych desert-drifters San Kazakgascar and the Canadian neo-no-wave danceparty Twin Crystals. (All ages, 8-11 p.m. only, $5) This is a tremendous band in live performance.

Dead Science guitarist/vocalist Sam Mickens e-mailed back and forth with me after I'd finally come to appreciate that, while all of their albums and EPs have been very good or even great, *Villainaire*, resplendent in beckoning beauty yin to severely obtuse angular yang, is their first true masterpiece!

KDVS: For better and for worse, so many critics and bloggers talk about The Dead Science as music with a high degree of difficulty and complication — not just for you musicians, but for the impatient or casual listener as well. I love the challenge and reward, but surely a lotta people wilt almost immediately. How do you suppose this difficulty and complication affects your relationship with your audience? Both fans and a more general audience?

Sam: I don't think of the music itself as exceedingly or intentionally difficult; it is definitely, for us, fairly pure pop music, in the sense that it is perpetually about trying to construct and refine the most exciting and emotionally decisive moments we can, though I appreciate that what we consider the most beautiful and immediate musical decisions may sometimes register as unusual or "out" to others. I think in terms of lyrical content, I do value the idea of encoding and encrypting a lot, and trying to build patterns and arcs that may only be readable with invested attention.

KDVS: Particularly in the pop/rock world, complication is thought by many to be an unnecessary contrivance? But I get the sense that these complications unfold your genuine selves? How authentic an expression is The Dead Science's music?

Sam: 100 percent pure realness.

KDVS: As individual musicians, you each seem to have a very singular voice, which I especially notice in your live performances. It makes me wonder how collaborative a project is The Dead Science during songwriting. What do you value about Jherek and Nick's individual approaches to the process? How much of a negotiation process is it to write a new song, or do things snap together magically? (A combination of both, I imagine...)

Sam: Generally things snap together really rapidly and in a nice group-mind sort of way. I think, most basically, our songs will usually start with Jherek or me having some kind of musical figure or figures that we then build up from together. There is a good amount of negotiation in that we will sometimes move through a few different approaches to arrangements, but generally we all coalesce pretty easily on what seems the illest.

KDVS: How is *Villainaire* different from any of your previous records?

Sam: I think that musically and in terms of the arrangements and production, it is much more fully realized and complete than anything we've made, due largely to the fact that we made it all ourselves, with Jherek recording, so we took absolutely as much time as we felt necessary to make things as we wanted. I think thematically, too, it is the most thoroughly designed and well-honed record we've done; it forms a much stronger whole and the themes that exist in the record pervade every atom of it. I think it is also more instilled with agency, violence and forward motion; where the last two full-lengths were maybe more about being submerged and buried by energies, this one is much more in aggressive concert with them.

KDVS: You write about hip-hop with such grace and authority for The Stranger (popular alt-weekly newspaper in Seattle). That struck me as something completely unexpected. In what ways does your appreciation for hip-hop creep into what you do with The Dead Science?

Sam: In a ton of ways, and not just my appreciation for hip-hop, but Nick and Jherek's as well. I think those influences are certainly much more pronounced on *Villainaire* than on anything we've previously done; the music itself definitely bears more of the blood of modern R&B and hip-hop, and some of the ways of approaching and dealing with the content are definitely somewhat similar to rap records.

KDVS: I've heard about the *School of Villainy: The Villainaire Prequel* mixtape. What an astounding idea! How did this idea develop? I can't even think of a precedent!

Sam: Thanks, Rick. I don't know of any precedent for the mixtape in the way that we made it, though obviously there are countless excellent mixtape predecessors from the hip-hop world. The idea just kind of sprung out, but in developing it and working on the tracks, it definitely took shape as something with two main intentions: one being to work on lots of sorts of songs that are somewhat outside of the natural realm of our band and try to exert our creative powers in a more free-roaming way, and the other being to involve, showcase and culturally gene-splice with both our friends and immediate community and music and film that we worship and adore.

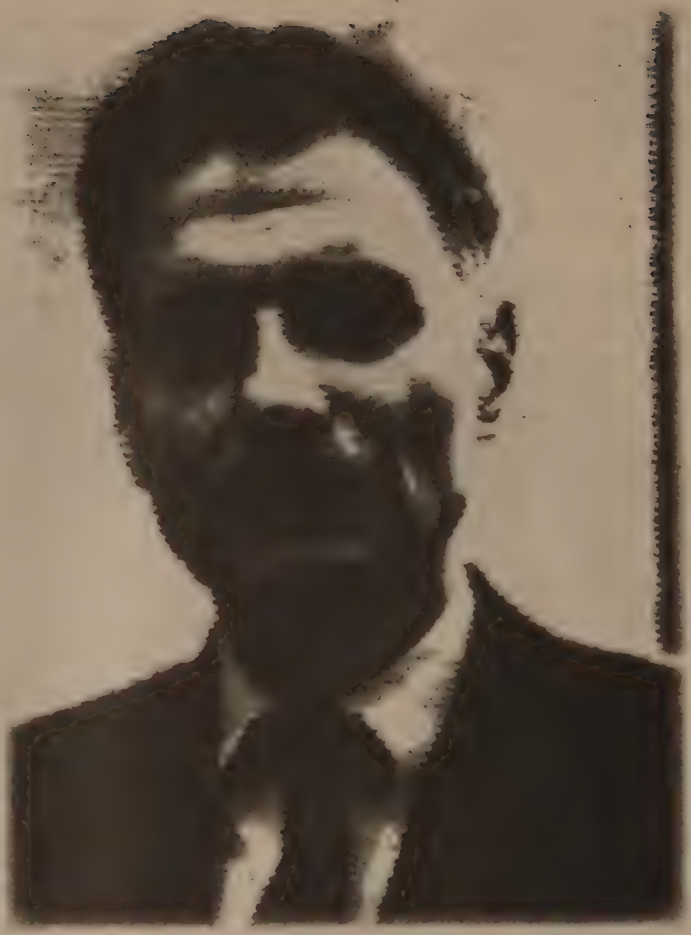
Rick hosts "Art for Spastics" every Monday night from 10 p.m. to midnight.

Dance the night away to the tunes of a KDVS DJ!

Dim the lights and let the sweet music of your favorite KDVS DJ take you back, forward or sideways. For more information, contact the KDVS Publicity Department at publicity@kdvs.org.

Offering the Alternative: Ralph Nader on Duopoly, the Media and D.C. Cuisine

Interview by Dr. Andy Jones
Transcribed by Robyne Fawx



My guest this afternoon is Ralph Nader. He is an independent presidential candidate, a longtime consumer advocate and a corporate critic.

AJ: It's great to have you here. I have a slough of questions to ask you, but I bet the one you hear most often is, what do you hope to accomplish with this run for president that you haven't accomplished so far?

RN: The fundamental goal is to provide voters all over the U.S. with a candidacy that represents a very vigorous contrast to McCain, Obama, the Republicans and the Democrats on major redirections of our country. That means full Medicare for everyone, single payer; both the major candidates are opposed to that. That's the only one that's really going to be an efficient, free choice, government insurance-private delivery of health care with cost- and quality-control. And that was proposed in some fashion similar to what I just described by President Truman in the 1940s. We still don't have it. Eighteen thousand Americans die every year because they can't afford health insurance, according to the National Academy of Science.

On the table for Nader/Gonzales — living wage; an explicit deadline for a negotiated withdrawal, six months from Iraq; support the Israel-Palestinian peace movement, not the militarists who are repressing, colonizing, brutalizing the Palestinian people; solar energy, first and foremost, a national mission, no nuclear power; shrinking the bloated, wasteful, redundant military budget that is taking hundreds of billions of dollars away from being invested in our cities and towns for public works, public facilities, repair and expansion that creates good jobs.

So that's really what it's all about: taking a direction that the majority of people support. A majority of the people support our positions. They don't support most of McCain's-Obama's positions, but they have the two-party duopoly in hand. And a duopoly doesn't like competition, doesn't want to open up the presidential debates, files frivolous lawsuits to keep third party independent candidates off the ballot. And millions of voters are political slaves to this two-party duopoly because once they accept how one party is not as bad as the other and they have nowhere to go, and they want to be with a winner, they become slaves and lose their bargaining power!

AJ: Many people associate you with the Green Party from your campaigns for president in the past, but you're running as an independent candidate this year. Why are you no longer associated formally with the Green Party?

RN: I don't think the Green Party got its act together after we ran the Nader-LaDuke on their ballot in 2000. I got them almost 3 million votes, put them on the map. I went to 40 fundraisers around the country after the election to help build them. And for a variety of reasons, bickering, personality complex, whatever, they dropped the ball. And in 2004, they couldn't even decide until the June election whether they wanted a presidential candidate, and if they did, whether they were going to discourage the candidate from campaigning in close states between the Republicans and Democrats! They

had been infiltrated by "DemoGreens," that is, Greens in name who are really Democrats. Cynthia McKinney is the nominee; I wish her well, but they just don't have the required discipline to attach oneself to, so we chose the independent route. Matt Gonzales was very, very supportive of that from the get-go. He was on the San Francisco Board of Supervisors and he just lost confidence.

AJ: He was also a candidate for mayor of San Francisco and came very close to winning against Gavin Newsom.

RN: Very close! He started out around 4 or 5 percent and he got 47 percent. And I might add, we're for the impeachment of Bush and Cheney. They're the most impeachable president and vice president in American history. I heard on C-Span radio once months ago that Barack Obama vigorously opposed any impeachment proceedings in the House of Representatives for Bush & Cheney, like it's a distraction; it can't possibly win. That's pretty sad when the Democrats don't uphold their oath of the Constitution, Article II, Section IV: a criminal recidivist regime that has launched an unconstitutional, criminal war, an occupation in Iraq, and engaged in spying on Americans and throwing them in jail without charges, and systemic torture. What a precedent for future presidents who want to go above and beyond the law!

AJ: Certainly there's a lot of excitement for the Obama campaign, but I've heard you say elsewhere that you're concerned by the lack of specifics that Obama offers, even though he agrees with you on a great number of issues.

RN: Oh yeah. Matt Gonzales has written a very nice 3,000-word treatment taking Obama's record apart. The importance of Obama is in his rhetoric. It is so vague and when it does get specific, he comes down on the side of corporate power! Again and again: nuclear power, the credit card industry. Look at his votes in the Senate – they sway between embarrassing and mediocre! He voted for Condoleeza Rice, for example. After what she did in the first four years of the Bush administration to become secretary of state!

Here's an example: On his web site, he said all Americans should have a living wage. OK, so give me numbers, Barack. It turns out that his idea of a living wage is $9.50 an hour by the year 2011. That is less in purchasing power, adjusted for inflation, than a minimum wage was 40 years ago in 1968. Since then, the economy has doubled in productivity per worker and the Federal minimum wage has just been raised – get this – last Thursday to $6.55. But, is that as far as you'll go, Barack? Can you really live on $9.50 an hour in the year 2011 before deductions, and you're probably not getting any health insurance? And that's Barack Obama in a capsule.

AJ: When you think back on all of your accomplishments, what do you look back on as your most important or sustained accomplishment thus far?

RN: I think the safety and health programs. We got really stronger laws in the '60s and early '70s. They've been trounced now and they're not being implemented as well as they might because corporations have taken over our government and put their executives in charge of these regulatory agencies, not to mention their lobbyists and political action committees, and slush funds. We upgraded the safe drinking water laws, the toxic substances control laws, the two great air and water pollution control laws in the early '70s and the permanent establishment of the Environmental Protection Agency and the Occupational Safety and Health Administration. The second one is the Freedom of Information Act, because without information you really can't monitor and challenge or improve your government. And we have the strongest one. That got through in 1974 overriding a presidential veto. Senator Kennedy was great on that one.

On a more general level, it is showing Americans how they can be effective, more powerful, more engaged in shaping the future of their country through civic and political action. It is very important to set examples. We have manuals on how to be effective and powerful citizens in this area and that area, and I think that has reached quite a few people over the years.

AJ: You have complained about and pointed out centralized corporate power in the past. I wonder how this manifests itself in media coverage of your campaign. And, what steps public radio stations like this one might do to try to counterbalance that focus on corporate interests.

RN: I'm glad you asked that question, because at the local level – and we're campaigning in all 50 states – we get fairly good press on the first round. Whether it's a curiosity or whether we have a good, hot local issue, like the indictment of 12 Democrats in Pennsylvania by the Pennsylvania state attorney general a few days ago for conspiring a criminal enterprise to get Nader-Camejo off the ballot and others off the ballot. That was a saturation press conference in the statehouse last week in Harrisburg.

The local level is not bad. The national level is terrible. After being on "Meet The Press" and then "Stephanopolous," it's almost impossible to get national TV. The networks have devoted all of 10 seconds to my announcement and haven't done anything since then. The New York Times had a good article on the announcement, but has blacked us out since then. The Washing Post has not done very well at all, other than a style piece. I'm going to go see the editors and the reporters; I don't take this lying down. We have a very strong case to make in terms of the major issues that we're putting before the

Continued on next page

American people, that they in a majority sense support. That alone should cover us because the other two major candidates are engaged in flip-flopping generalities and cowardly retreats. Look at Barack Obama and the Palestinian-Israeli issue. He went to Israel and hardly spent any time in the West Bank and wouldn't have a press conference and didn't have any quotes, and no refugee camp photo opportunities. He gave it all to the Israelis. And when he was in Chicago before he entered politics, he would go often to Palestinian-American gatherings and espoused Palestinian rights.

So the press has not been good on the national level. And public radio and PBS has been terrible, other than "Talk Of The Nation." No on Terry Gross; no on Diane Rheem; no on Charlie Rose; and no on Jim Lehrer. I hope they'll come around, but it has been four months! We've actually had slightly better treatment by the commercial press than by public radio at the national level.

AJ: I know that Tim Russert had a lot of respect for you and the things that you've brought to light, and I read somewhere that after your appearance on "Meet The Press," he received lots of calls and letters of interest. Is that right?

"The press has not been good on the national level. And public radio and PBS have been terrible... I don't take this lying down."

RN: Yes, we did very well all over the world, he told me. The last thing he told me was something very memorable. He said, "Ralph, I believe in intellectual tension." That's why he had me on. I don't know whether Bob Schieffer believes in intellectual tension on "Face The Nation." It's really amazing, I've been around Washington for 40 years. I know all these people. I've given them stories, I've testified dozens of times. And still they're able to marginalize me, and I don't want to take this lying down. But if they can do it to someone like me, they can do it to anybody! A majority of the people in national polls in 2002 and 2004, Fox polls, Zogby poll, wanted me on the presidential debates.

AJ: I also find it interesting that more of a majority of people would agree with you on a lot of these issues than would have been the case in the early '70s when you and others were able to push through this legislation during the Nixon administration.

RN: That's true. You know, the blasphemy of yesterday becomes the commonplace of tomorrow. When we pushed to separate aircraft smoking and nonsmoking [sections], you should have seen the opposition, the ridicule. "It'll never work." Now try taking a cigarette on an airplane and smoking it. See how things change? And it's done in a variety of ways, not just in the smoking area. Tobacco companies were deemed omnipotent. Nobody could beat them on Capitol Hill and now they're in retreat.

It's millions of people slowly changing their minds, slowly making their wants and needs and preferences known.

I think in Davis we're going to have a real exchange, because the liberal intelligentsia whose agenda we have helped build and share have, with very few exceptions being Chris Hedges and John Nichols, have ignored or confronted our candidacy, Nader-Gonzales, with hostility. They're so freaked out, that no matter how bad the Democrats are, no matter how many times the liberals frighten a nation of progressives and go on TV and criticize the Democrats, as long as the Republicans are worse, there will be hostility to a major third presidential candidacy that carries their agenda into the electoral arena and they'll go with the Democrats who betray them all the time! This is a major, major, major problem in the liberal and progressive circles. What are they doing all of this for? Why are they crying out for justice here, there, everywhere – local, state, national, global – and then you have a candidacy, Nader-Gonzales, that takes us into the electoral arena, and they turn their backs, they don't write anything or they write hostile things or they try to undermine you. The Nation, In These Times, Washington Monthly – it's like they don't know what they're doing to themselves. What are they doing every year, talking, speaking, urging, if there's an iron wall that they're not willing to break through, through our candidacy in the presidential electoral arena?

AJ: I have two offbeat questions and then I'll let you go. I know that your running mate, Matt Gonzales, studied comparative literature at Columbia University, and listeners to this radio show are always looking for poetic and literary allusions and references. I'm wondering, what works of literature have been important to you, either recently or when you were a child – especially, works of poetry?

RN: Poetry has not been of great interest to me, actually. When I was a kid we read the poets. We didn't understand people like Walt Whitman – it was just way beyond us. In college, I really didn't study English literature. I specialized in international affairs, economics, politics, studied Chinese, Russian, Arabic, and just didn't have much time for literature. But Matt Gonzales is an artist and he's really deep in the art community in San Francisco.

AJ: Do you follow the National Endowment for the Arts at all? Dana Gioia, do you have any sense of how he's doing? I think he might be the only shining light in the whole Bush presidency. Is Dana Gioia advocating for the arts across the country?

RN: Yes, well you know the Endowment for the Arts has been in various stages of its history, politicized or censored, especially from right wing members of Congress. Yes, there are actually two appointees, that one and the head of the National Institutes of Health, Zerhunim, who is Algerian by birth and is a very, very impressive selection by President Bush to run that giant agency.

AJ: You've lived in my birth city of Washington, D.C. for almost 45 years. A lot of people associate D.C. only with the federal government that is housed there. But as a long time resident, what are the things that you appreciate about the city of Washington, D.C.?

RN: I like the restaurants. What an incredible proliferation of ethnic restaurants! When I came to Washington, D.C., there wasn't one Ethiopian restaurant and there are now 26. I like the idea that there is a height limit to buildings. No building in Washington can be higher than the Capitol. That changes the whole atmosphere, doesn't it, of the city. There is a drive by the real estate industry to up it to 16, 18, 20 stories, but I don't think they're going to make it.

By the way, I am into proverbs, and I'm going to leave you with two. One is by a Chinese philosopher in the Ming Dynasty and when you hear it you almost never forget it, because it haunts you: "To know and not to do is not to know." How much we know that we're not applying to the ills, needs and problems in our country.

And the other one is not so much a proverb, but is a wonderful definition of freedom by Marcus Cicero, the great Roman lawyer and orator:"Freedom is participation in power." How authentic and profound compared to the way politicians throw these words "liberty" and "freedom" around. And this campaign by Nader-Gonzales is a campaign of fighting for the people. If you want to give us technical help, you want to contribute, we only take from individuals, not from commercial interests or PACs, you can contribute online at VoteNader.org and we will be very frugal and grateful for it.

AJ: It has been a pleasure to speak with you, sir. I wish you good luck with the presidential campaign.

RN: Thank you, Dr. Andy.

Andy hosts "Dr. Andy's Poetry & Technology Hour" every Wednesday evening from 5 to 6 p.m.

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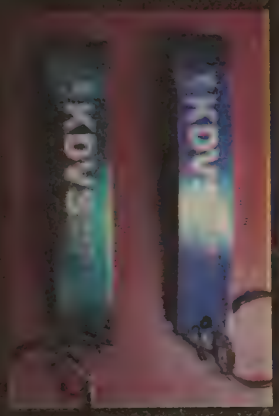

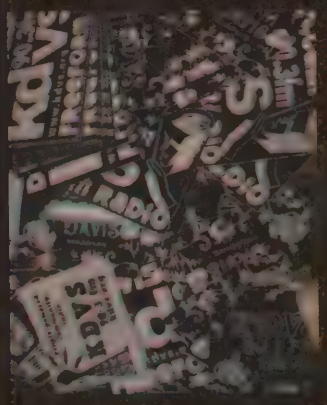

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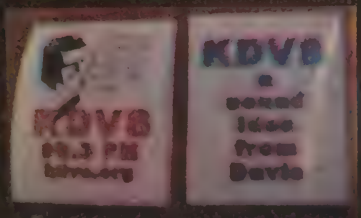

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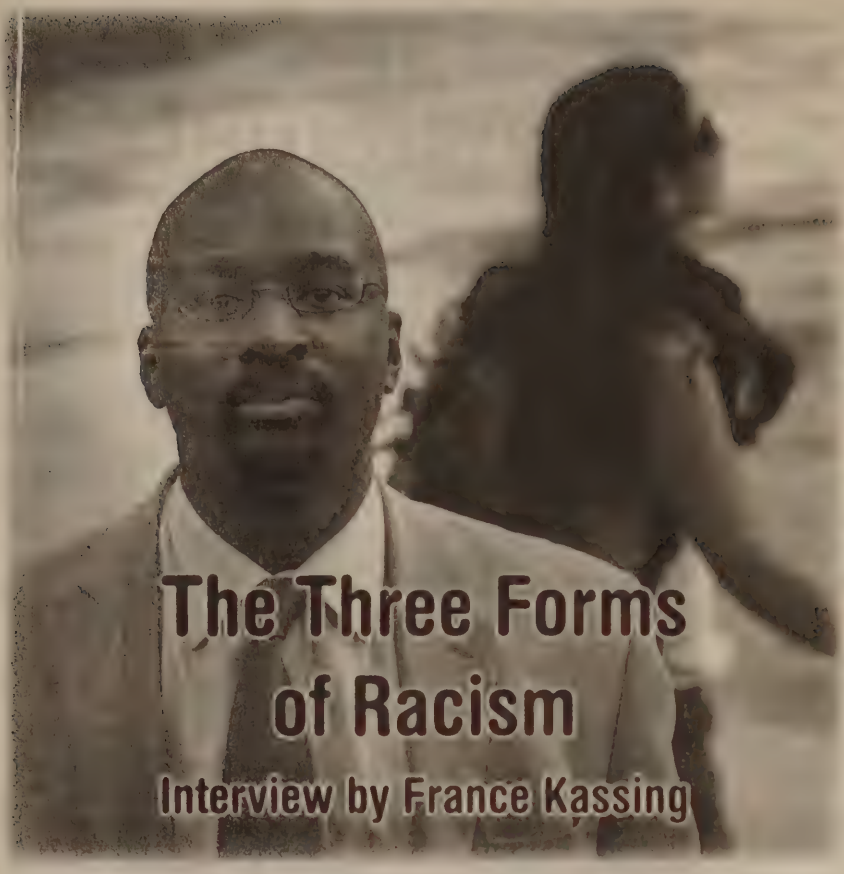


The Three Forms of Racism

Interview by France Kassing

John L. Jackson Jr. is an anthropologist, author and filmmaker who lives in Philadelphia, Penn. He is the Richard Perry University Associate Professor of Communication and Anthropology in the Annenberg School for Communication and the Department of Anthropology at the University of Pennsylvania. Before going to Pennsylvania, Jackson taught in the Department of Cultural Anthropology at Duke University in Durham, N.C., and spent three years as a Junior Fellow at the Harvard University Society of Fellows in Cambridge, Mass.

FK: Could you please discuss the three different kinds of racism, especially focusing on cardio racism?

JLJ: Definitely. The first two forms of racism, academics, social scientists, cultural critics have talked about ad nauseum, and I think in really important ways. They usually end at the second version and so the Cardio [sic], the third, is what I think is a new wrinkle to the equation to how racism is connected to everyday life chances.

Usually they start with a discussion of American history, and say that when the republic started, basically through the middle of the 20th century, there was a racism that was codified in the law. Discrimination was explicit and it was backed up by the Supreme Court. You had rules against slaves occupying certain parts of the home, walking down certain streets, and all of this stuff was aboveboard — it was explicit, it was voted on, it was actually the code of the land. Think about this moment as a moment of *du jour* racism; that's racism that not only is real but has legal and judicial backing. And that's an incredibly important time because part of what it means is there isn't any wiggle room. The law comes down hard and fast in favor of racial discrimination.

They say there was a moment when, because of the successful movements from a lot of different sectors from American society, when racism was taken out of the legal code. It was no longer right for the Supreme Court to justify, to back up a racial ideology. And so race became delegislated.

But then they say, well wait a second, that might not even be enough, because what we can have now is a situation where racism and racial discrimination can still be reproduced from generation to generation even without recourse to the law, even if the law isn't the final arbiter making sure this stuff happens.

So the second movement is a "de facto" racism. It's not a racism in the law, it's not a racism backed up by our legal code, but it's still a racism that has actual manifestation in the world. You can still see it; it's still conspicuous. It's empirically grounded, you can judge, you can look at differential rates of employment, you can look at how people, how much money they earn, what kind of jobs they have. And they say none of these differences are about the law saying you can't hire any Native Americans for this occupation, right? Which would've been such as the du jour version. The second version is just a continuation of these different racial outcomes without the law at all.

FK: You were giving the example of the prosecution of crack cocaine as opposed to powdered cocaine.

JLJ: Exactly. In that instance, someone would say there's still forms of what we might think of as that legalized racial discrimination. The discrepancy between how crack cocaine offences, which disproportionately are committed by people of color and the represented minorities of urban communities, versus the way powdered cocaine crimes are prosecuted, which are imagined to be a kind of suburbanized, white version of the same drug, is indicative of a continuation of du jour racism.

People saw, don't go so far, and imagine that the racial code is completely non-racialized. People say, it might still be there even if it's not explicit. It's not like the law says black people or Latino people who do drugs are going to get a heavier sentence. What the law says is this particular drug is going to get a heavier sentence. What de facto racism says is it just so happens that that drug is disproportionately used by X populations, but that's beside the point and we're not prosecuting as a function of race. Race is just a byproduct of us prosecuting this particular form of the substance. That would be a version of du jour going to de facto racism. I say all these are important and still operative in the present moment.

People still debate them, and that we have to be on watch for them. But I say that this other way that racism circulates in the present is kind of unprecedented in American history. For most of the history of this republic, racism could stretch itself out unabashed out in the public's fear. It was kind of the Archie Bunker version of racism. You said what you meant, that's it, and it didn't matter how nasty it was. Politicians could say horrible things. It was a time when people said things like, "Segregation now, segregation tomorrow, segregation forever." They could run political campaigns on that kind of ideology.

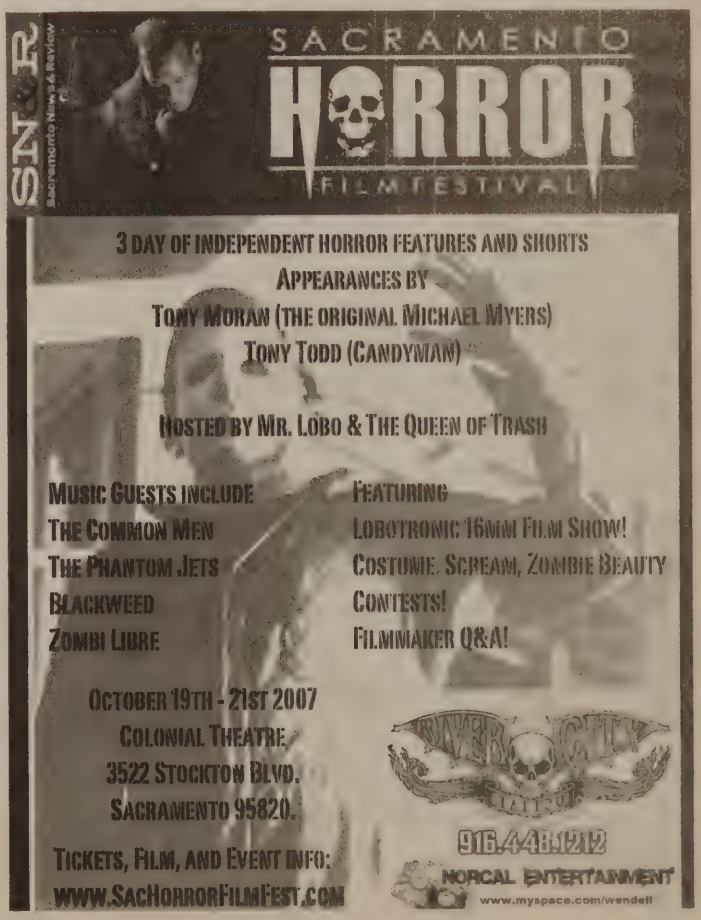
Now we're in a moment when if you say anything with even a hint of any kind of racialized bias, people beat you out of the public's fear. I think in some ways that's a wonderful thing, that we've said we're not going to tolerate negative and offensive and racist dialogue out in public conversation. That's something to be lauded about that decision. But I think there's kind of a dark flipside to that: if we're not careful about what we actually say to one another and how we created interracial relationships. And the flipside is one that allows us now to recognize — and this is what I try to unpack in the book — that there may be racists that will never, ever admit to being racist. This is a new moment in American history. This is a time where to even call someone a racist is an accusation that very few people would ever accept.

You can be anti-immigration now, you can be anti-anything, but you won't accept the moniker of being labeled a racist, right? That's the worst accusation. That almost sounds like it's even worse than being a racist, being called a racist. In this kind of environment, there's a new way in which people are trying to figure out what it means to identify potentially racist or discriminatory individuals, and I call this de cardio [sic] racism — as in sort of cardio, of the heart. It's an idea that there can be racists that still harbor negative racial sentiments about other groups but may never feel comfortable enough to express them in the public's view.

If people are imagining they're having conversations with people who exemplify this version of de cardio racism, no matter how egalitarian the discussion may sound, no matter how wonderful the rhetoric is being produced, we still have at the center of it a kind of suspicious and bad faith dialogue. No matter how wonderful you say you think a multiracial American society may be, even if you seem to perform the kinds of things we imagine we want people who believe in racial equality to perform. You're doing things that aren't necessarily racist, either; there still could be suspicion that underneath all of that, cloaked beneath these public niceties, is still a racist heart that can never be out loudly in public. And I think that's a dangerous scenario for us to be in, because it means not only are we suspicious of one another, but we can't even trust the forms of racial dialogue that we create for one another.

Everyone sort of says we have to have this national conversation on race. Yes, we do, but we have to make sure everyone sitting at the table is there in very good faith, and trust that what they're hearing is actually what people believe. We live now in a moment where everyone, when they're dealing with race, walks around on eggshells and feels they have to censor themselves. And that, I think, is where it becomes a really complicated issue.

France hosts "It's About You" every Monday morning from 8:30 to 9:30 a.m.



Unveiling America's Secrets: Speaking with William Poundstone

Interview by Douglas Everett

Douglas Everett interviewed author William Poundstone about his books *Big Secrets*, *Bigger Secrets* and *Biggest Secrets* on "Radio Parallax." Poundstone has twice been nominated for a Pulitzer Prize.

RP: You wrote about how Coca-Cola still contains cocaine. Tell us about Coke's "secret formula."

WP: The cocaine issue was studied by Dr. Norman Farnsworth at the University of Illinois. Coca leaves are still used in Coke. Coca-Cola admitted in court that they use coca but remove the cocaine by a process like the one removing caffeine from coffee. Farnsworth's students found traces remain. Such a tiny trace is not going to have an effect. If you get a buzz, I'm sure it's the sugar and caffeine!

There are legends about Coke's formula. It's so secret that only two people in the company are allowed to know it, etc. I took a sample of syrup for analysis. A food chemist was able to find out the ingredients *and* proportions. I give a recipe if you want to make your own Coke in the basement.

The secret is the mix of lemon, orange and lime oils, plus cassia and nutmeg oils. That's "cola flavor." Cola nuts are used, but they're a caffeine source with almost nothing to do with flavor. It's the citrus-spice mixture. The difference between Coke and Pepsi is that there is a little more orange component to Coke, a little more lemon in Pepsi.

RP: And examined KFC's "11 herbs and spices" but failed to find 11.

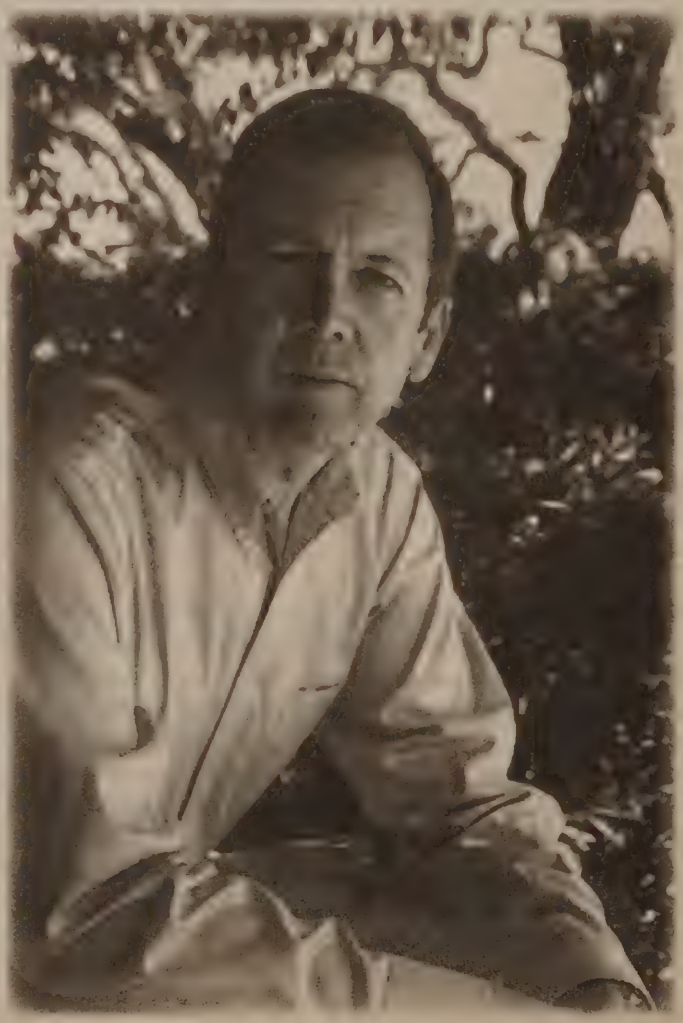
WP: I took out ads at a college near a KFC. I found someone willing to give me a sample of the coating from corporate headquarters. I sent it to a food chemist. They told me they found only flour, salt, black pepper and monosodium glutamate.

RP: You told in *Big Secrets* how Colonel Sanders was disgusted with how KFC eliminated his gravy, the thing he was most proud of.

WP: [*laughs*] He said it tasted like wallpaper paste. The Colonel sold his company, but they kept him as a spokesman. He ended up going around saying they were ruining the recipes.

RP: You examined lie detectors, and how to beat them.

WP: There are several ways. Keep a tack in your shoe. They ask control questions for a baseline. "What is your name?" and so on. Then they come to the stuff like, "Do you know what happened to that missing money at the bank?" What you're



supposed to do during control questions is step down on the tack. They won't be able to get a baseline. On the high stress questions don't step on the tack. They won't be able to come to conclusions.

RP: You also talked about the Rorschach test. If someone takes one what should they keep in mind?

WP: Give common and simple responses. Part of how it works is they assume that if you're crazy you're going to say crazy things, go on tangents. Avoid that. There are 10 standard ink blots. One is supposed to judge how you feel about your mother, another about your father, etc. I give a cheat sheet if you want good results.

RP: You had bad news for anyone who thinks Uri Geller is psychic.

WP: Geller is a magician who decided he'd get more publicity if he said he was really doing all this stuff. Such things, bending spoons, etc., are simple things that wouldn't get attention as stage magic.

RP: You told how Geller was having lunch with an astronaut and "materialized" his tie tack. You figured Geller got it from the astronaut's car.

WP: Cars are important for stage mentalists. Before a show they look in the parking lot. If they see a car from Maryland with toys in the back they gain useful information. One guy told me he saw a show the Amazing Kreskin did on a night with a heavy rain. Kreskin showed up dripping wet. He'd been out in the parking lot trying to get material.

RP: We told about your analysis of processed meats years ago. I think we turned people vegan. Talk about this.

WP: I guess it's "waste not, want not." [*laughs*] Good meat is sold to supermarkets or restaurants. They have to figure out what to do with lungs, salivary glands and leftover bits. Some goes into pet food, but they use a lot in luncheon meats. Spam is pork shoulder. It's tough to market otherwise. Some people actually like it, which I've never figured out.

I've a chart in the book showing you where cuts like pork snout, cheeks and livers get used. The product I determined is probably the most disgusting is chorizo, Mexican sausage. They use lymph nodes, hearts, salivary glands, etc. It's pretty much the complete pig!

RP: Have there been mysteries that you tried to penetrate and failed?

WP: The formula the IRS uses to decide whether to audit. I spoke to a guy who got data on what the IRS uses to generate their formula, but he wasn't able to get the actual formula. I figured that if I revealed it they'd change it. And I'm sure I could expect an audit.

RP: What was the most fun to investigate?

WP: In the '80s David Copperfield made the Statue of Liberty "disappear." If you saw it on TV, he had a platform on Liberty Island with an audience looking through an arch. They closed the curtain cut to commercial, and came back to open the curtain. The statue was gone.

I went and asked the National Park Service folks who watched him build that platform, and they told me *exactly* how it was done. The platform rotated. During a 10-minute period, the audience's frame of reference shifted. When they opened the curtains they were looking off to the side. People couldn't tell because there were no other points of reference.

RP: And what was the most startling thing?

WP: Salivary glands in chorizo affects me to this day.

Doug hosts "Radio Parallax" every Thursday evening from 5 to 6 p.m.

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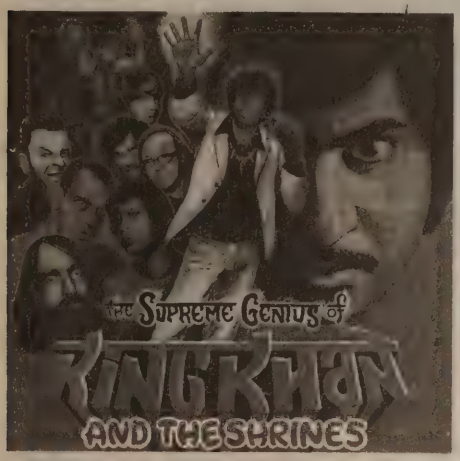

King Khan & the Shrines

The Supreme Genius of...

Vice

On this record, King Khan and his shit-hot backing band deliver an album's worth of gritty, brassy garage rawk. *The Supreme Genius of King Khan and the Shrines* sounds like the band is trying to conjure the spirit of the '60s from a template defined solely by James Brown and the *Nuggets* box set, and then get on from there. There's a definite vintage air to the whole proceeding, but the band's attitude is able to make what could've easily been simply derivative sound wholly vital and immediate.

Recommended tracks: "Torture," "Land of the Freak," "I Wanna Be a Girl"

SJ Esau

Small Vessel

Anticon

Small Vessel — the second Anticon album by English musician Sam Wisternoff, a.k.a. SJ Esau — is at its core just a really good singer-songwriter record. But it's more interesting than just that. Wisternoff's collages of instruments and voices that flitter about as backing music and as transitional tracks are what truly make this a rewarding listen. "Frustrating" makes a backing track created out of several people humming alternately, while "Bastard Eyes" has stabs of strings punctuating the verses. And stop-start rock of "I Threw a Wobbly" is just ace.

Recommended tracks: "I Threw a Wobbly," "Ruddy Spark"

Various Artists

You Don't Know: Ninja Cuts

Ninja Tune

An awesome three-disc compendium, *You Don't Know* contains 49 tracks of the sort of top-rate hip-hop and electronic music the Ninja Tune record label has made its name on. Spanning the globe including places such as the United States, United Kingdom, Canada and Japan, the set features tons of original tracks and remixes by artists including Roots Manuva, Daedelus, Coldcut, Kid Koala, Spank Rock, Bonobo and much more. The focus is more on the drawn out, blipping electronic-scapes and downtempo grooves than on the more conventional hip-hop rhymes and rhythms, but the middle ground between the two is so well-explored over the set you'll hopefully grow to appreciate the whole range of sounds the label has to offer.

Recommended tracks: Bonobo featuring Bajka - "Nightlife," NMS - "Brave New World," Ghislan Poirier - "Diaspora"

-A.J. Ramirez

Snake and Jet's Amazing Bullit Band

X-Ray Spirit

Crunchy Frog

Snake and Jet's Amazing Bullit Band's new album, *X-Ray Spirit*, is a great discovery in a world of formulaic music. *X-Ray Spirit* (mixing old remastered cuts and new tracks) is the third full-length release for Snake and Jet's Amazing Bullit Band, and their first with Danish label Crunchy Frog. Hailing from Copenhagen, the duo have created quite a distinctive sound, mixing keyboard lines that alternatively sound like old-school Moog compositions and 8-bit game themes, accompanied by powerful guitar licks and funky drums. The record sounds unprofessional, but in the right sort of way. This is music where the studio has not succeeded in sucking all of the fun out of the recording session.

Continued on page 50

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FORMATTING FESTIVALS FOR THE FUTURE

BY SHARMI BASU

On Aug. 8, 2008, I was introduced to a new format of the alternative-music festival. Sponsored by Nike Sports and special guest the Ice Cream Man, the Boredoms managed to pull off one of the most amazing musical feats of this millennium. This event, the 88BoaDrum Festival at the La Brea Tar Pits, reiterated the necessary incorporation of community action into every underground musical movement. With Yakamatsu Eye as the composer, the rest of the Boredoms as the leads, and the orchestra accompaniment of 88 drummers (which included KDVS favorites John Dwyer and Zach Hill), my musical cynicism washed away. I laughed and I cried and everyone around me was laughing or crying and the drummers laughed and maybe some of them cried too, and I felt something for music that I haven't felt in a long time. I still can't be sure, but I think it was a sense of overwhelming beautiful *reciprocated* love that I almost never find anywhere else. It was an engulfing combination of truly moving sound and unfiltered community bond. It was fucking cute.

So, what made this event so awesome and where is the community love that is missing from so many of these smaller shows we go to. Why is it that headliners like Radiohead and Beck and even the "cool" night atmosphere provided by Golden Gate Park still can't save the Outside Lands Music Festival from being miserable? Do we assume that the 2,000 hipsters attending the La Brea Tar Pits care about music 5,000 times more than the bro-hos that crowded around the Cold War Kids stage? We can, probably with a confident sense of accuracy. But how does this explain the lack of that aforementioned reciprocated love between bands and audience members at virtually every DIY show with or without a full "hipster" audience? How does this explain the complete lack of open communication between the audience members themselves? Where is the appreciation of musicianship and why is there so much critical judgment on musicians' intensions? Alternately, why is there so much glorification put on the performer in the first place? Where is the sense of equality among those who love music and those who make it? I'm not saying that I've never been high off of a show like I was during this Boadrum event; I've definitely been blown away dozens of times. But there's a separation between the music community at festivals and the Boadrum event overcame this problem with a strange sense of kinship. The questions we are trying to answer is how did this event manage to set itself apart and where did this kinship come from?

Let us take a moment to analyze the event. There were a number of factors drawing in audiences all over the West Coast (apart from the fact that it was a Boredoms show). Most obviously, the entire event was free. The only real work anyone had to do was take the initiative to order the tickets and get there. They gave out free screen-printed Boredoms T-shirts, along with free bookmarks, posters and as much ice cream as you could possibly want courtesy of the Ice Cream Man. Food was provided

by taco trucks and was thus, taco-truck cheap and, if so inclined, fans could be seated within inches of the performers with freedom to walk among the drummers if your camera was fancy enough.

Now this is all well and good and in all sincerity, it was a really great marketing tactic and an awesome gesture for Boredoms fans. But the audience was made up of weary anti-capitalists and Nike skeptics, and despite the awesomeness of free shit, superficial things do not hold the personal appeal that stamps the seal of an awesome show, so where does that united sense of community come in?

The answer lies in the format of the performance itself. A raised circular stage was set in the middle of the field with 88 drum kits surrounding it on the field. The audience was set at the foot of the outer orbit of kits, allowing maximum viewage and ultimate freedom to be anonymous among the audience. The number of drummers added to the anonymity on their part as well. Eighty-eight is a lot of drummers, an orchestra in itself. Thus, nobody takes the blame if they mess up. Everyone has the freedom to show off or not show off, the opportunity to be somebody and nobody. Everyone is working together for the same cause, where there is no competition and no real headliner and the audience plays no favoritism toward who they want to see. Audience members aren't rushing across Golden Gate Park from Black Mountain to Beck and they're definitely not skipping entire acts altogether for a glimpse of Radiohead. They see none of them or they see all of them.

This is the format of the progressive concert planner and this is the format of those who want to advocate a united underground musical community.

Sure, the concert lighting was off-the-hook. Yeah, it was awesome seeing all the different styles of these drummers who we've seen a million times in small shows at the Delta of Venus. But the opportunity for these separate performers to come together and create something they would otherwise never create was what solidified the epic attitude of the performance. It was a family reunion of sorts, and the organization of the reunion was what allowed the event to unfold as it did. It was this family reunion format that allowed the drummers to communicate while performing, all the while in awe of the sheer mass of the audience. It was this format that allowed the audience to freely communicate with each other, and together be in awe of the sound coming from the drummers. What made the event awesome was that all of these things could happen and did happen. It was that the Flower Vato was blatantly walking around in between the drummers to get in and out of his seat. It was that we could all laugh or cry and look around and see everyone else laughing or crying and then look at the drummers to see them laughing and that everyone was at once on the same level and no one was glorified but everyone was appreciated and no one was afraid to be open and emotional and happy and high off of music. This is the way music festivals need to be in the future, and this is what the alternative music community should aim to represent. It needs to be community and progressiveness towards a united willingness to help each other be creative.

Maybe in the future festivals can have a rehearsal where everyone plays full contact "I Never" to be friends. Or maybe the format could be changed around so that there is no headliner and everyone takes turns playing at random. Maybe all the bands can collaborate to help each other add to their songs. Maybe these are all really terrible ideas, and maybe all festivals really need is the Ice Cream Man to show up. But performers and attendees alike can have a new level of best to aim for, and I think the best answer lies in formatting towards the community.

Sharmi cohosts "Middle School Friends" every Monday evening from 8 to 10 p.m.

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The album is consistently interesting, with an excellent intro track and unexpected elements throughout, like on "Favourite" when the whole song descends into echoing bliss. It's easy to figure out what the duo has been listening to; play "Kolmilan" with the treble all the way up, and you'll get the biggest Prototypes flashback of your life. Though most of the album would be called psych pop, this is by no means a restriction, and the actual sound of the album ranges from garage rock to Booker T. Jones-style funk. There are a few detours, like "Catwalk," which sounds like a broken Victrola and only lasts around 17 seconds. The closing track, "Egg," is a bit of a disappointment, because it is entirely acoustic and has a warped tape effect that ruins whatever appeal could have been there. For an anchor track, given the quality of the album, I had expected more.

Altogether, *X-Ray Spirit* is a really tight release, and one of the perfect party albums. I have high hopes for these fellows.

Tape

Luminarium

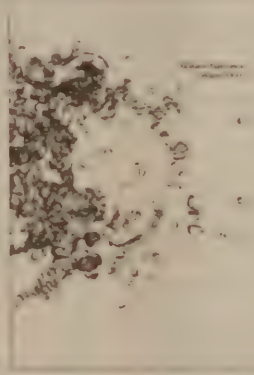
Häpna

Tape's new release is somewhat of a confusing effort. This Stockholm-based trio, consisting of Johan and Andreas Berthling and Tomas Hallonsten, has cut three experimental albums since 2002; this new album, audibly starker than its predecessors, dabbles in outright ambience and sometimes seems about to lose the plot entirely.

Additionally, the choice of instruments is a bit ill-advised. Though the mix of keys, acoustic guitars and wind instruments works sometimes (such as on "Fingers" and "Reperto") generally it seems to be a mix that creates instrumentals seemingly desperate for some sort of vocal line. The lack of vocals could be forgiven were it not for the incredibly poor choice on the part of the artists to include in the mix random mechanical sounds. These sounds, ranging from tape-related clicks to what sounds like a fax machine, detract from the quality of the compositions.

However, if you can overlook these flaws, *Luminarium* does have something to offer. There are moments, such as on "Altamira," when a repetitive guitar line, a persistent melodica, a synth and a handful of atmospheric sounds all coalesce creating something incredible.

-Ian Cameron



Akifumi Nakajima

Water 1991

Kokeshidisk, France

Power derived of a culmination of organic and industrial factors, not only water on magnetic tape processed by electronics, but water drowning those altered sections in a swirl of relentless currents provoking tension between ambiance and violence, encroaching on a statement of compression achieved by sinking a suspended object deep enough to the point of destruction by water weight.

Overcoming, startling and beautiful work. Perhaps the hallucinatory sound events of one condemned to water torture as the senses are slowly soaked and numbed with occasional bursts of conscious desperation. Nakajima is an industrial designer working critically with intentionally limited sound sources for almost three decades.

Water 1991 is a recent reissue on two compact discs of a work created for an exhibition released on two cassettes in an edition of 30. The listener may opt for simultaneous or singular playback. The sound design heard on this release marks one of the first public works for Nakajima, and one of the last before adopting the moniker Aube, under which he has built an impressive discography.

Urabe Masayoshi

The Flag of Midsummer

Modern Music [PSF], Japan

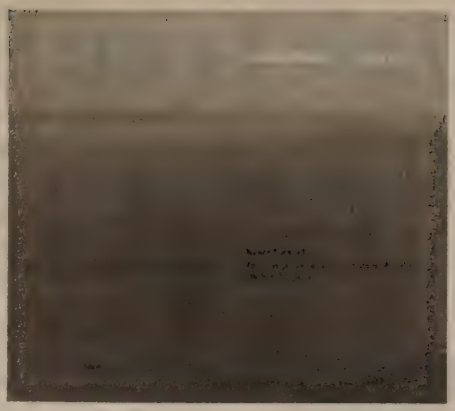
A new delivery of subtle brutality and painful isolation from Urabe in his signature combination of scarcity and violence for metal joints, chains, saxophone and harmonica. A perplexing listen on account of the recording itself: It is difficult to determine the situation as one source. Resonance suggests a large warehouse space or outdoors on concrete, while a background hiss comes in and out, at times sounding like the drone of cicadas and traffic and at times like a noisy tape recorder. If the inconsistent hiss is tape, it could be assumed the lengthy first track is assembled from a series of takes despite the live feel of tense liquidity.

The disc opens with Urabe

alone calling forth intimacy and desperation, a tormented haunt kicking around the industrial ruins of an old factory before convulsing intermittently into the alto sax, gasping for breath between passages, and concluding half an hour later with angst. This is exhausted, near-misanthropic urban blues and I love it.

The second track is a duo with Kuwayama Kiyoharu, who shares a penchant for the medium of hardware clatter under the name Lethe. Urabe exalts through harmonica and accordion simultaneously, sounding like a detuned hurdy-gurdy while Kuwayama shuffles through metals and occasionally puts some tension to his cello strings.

The duo lacks mutual focus and assertiveness, arrives quickly at an unresolved end point, and ultimately displaces the solidity of the solo. Worthwhile for the main track, but a refined session from this aesthetically promising pair would be a welcome rescue.



Lawrence English

Kiri no Oto

Touch, U.K.

How often do you pause to reflect upon everything around you? *Kiri no Oto,* or, *The Sound of Fog,* is a remarkable drone work in the way it interprets environmental sound often absorbed indifferently as banal white noise. Not only do we hear this in concrete terms, but English concurrently blurs such sources into dense, impressionistic insights while adding a rich palette of drone color from the organ.

Not to be mistaken simply for an escapist poeticism, the eight short pieces on this disc carry a great compositional balance by the use of harmonic distortion, rounding out the rich and beautiful drones with anxiously raw, mechanical counterparts which alternate in function of interior and exterior sound components in each section of the work. Think eight poignant passages which ultimately arrive at a sort of troubled, critical yet cinematic daydream through a city with proximity to an ocean.

Demanding to the brink of paralysis and achingly introspective, this work should lead you to question the composition of the places you exist in. While material for this release was collected in several countries, the artist is based in Brisbane, Australia from where he also produces visual work and conducts the imprint Room40.

-Kevin Corcoran

Finally! The long-awaited debut LP from Dead Western is now available! This release comes with a hand-screened and packaged LP jacket. Limited to 500 copies, this one is truly a work of art!

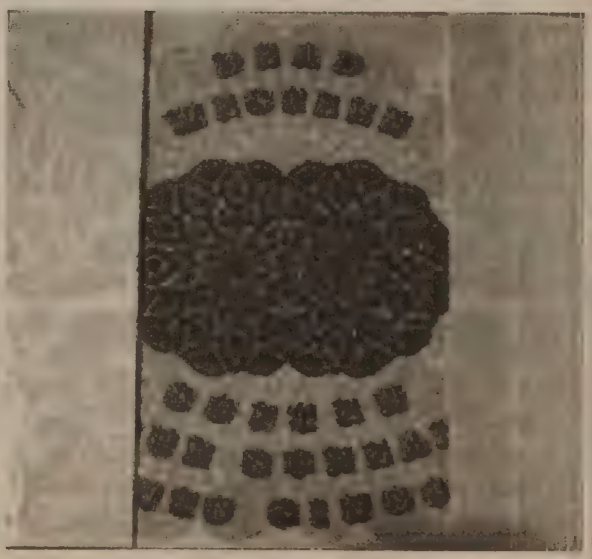
Want a copy? Go to this website: http://www.myspace.com/kdvsrecordings

You can still purchase all other records via www.kdvsrecordings.org including releases from Who's Your Favorite Son, God?, San Francisco Water Cooler, and the KDVS Recordings Compilation.

KDVS Recordings was founded by Andy Pastalaniec in 2006 and is one of the only non-profit recording labels in the country.

For recording information call Simi Sohota: (530) 754-6129

KDVS RECORDINGS



The Old Oak Tree Is Hollow

A Review of Culture and Counterculture

By Bellinda McWrathen

I am sure you are aware, or have some slight idea, of the immense privilege and opportunity you have been endowed with. Sure, shit goes bad, you spill some hot water on your new shoes, your boyfriend said he wants a "break" last night, but whatever dude. I am not meaning to make this some sort of lecture about how to measure the guilt you should be feeling for your petty preoccupations, so I apologize if that is how I am coming off. But it's true. You and I have access to damn near everything.

Here's a scenario: I met this guy at this show last night and he calls me up to have a nice pre-bedtime chat. We're talking and things are going well, then suddenly he starts talking about this obscure '40s blues artist that only insinuated a brand of jalapeños in my mind. I'm half panicking because I'm like, gahhh I have to impress this guy, right? So I roll over and type in Brazzy Bruce in my little search engine, and before he is even done explaining what an amazing and revolutionary blues guitarist ol' Brazzy is, I am right there to finish off his statement with my own dose of knowledge. Sick, right? I don't do this myself, of course. The point I am trying to get at here is that it is too easy for us, in this day and age, to not know something about something. Especially the shit that people like to namedrop.

Having grown up in very typical suburbs full of very typical people, discovering music and culture outside of that typicality was the most exciting time of my life. The record store was my Wikipedia, except there was no instant-response search engine with the entire history of a band and scene and "recommended if you dig" section. I would spend hours in the store listening to used CDs, browsing album covers and learning about music. Eventually I would purchase one or two CDs, which would usually be in constant rotation in my boombox that I got from Target. The CDs were not free or instantly accessible through some file-sharing network, but damn did they hit me. There was something so magical and I was so passionate and to this day I am still fiending for that magic and passion to return.

Instead, society has "progressed" and I have "progressed" right along with it. Now I am fucking bombarded with names of musicians and bands and artists left and right through some pretentious blog or namedropper I meet or ass-load of album reviews and recommend if you digs and all this *bull*shit. But it's nice, right? Convenience and accessibility is so nice. The dude on the phone brings up Beezy Bones and I can look up his entire discography and probably even download a song within 15 seconds. Wham, he asks me on a date 'cause he's so darn impressed with my eclectic knowledge.

It's a tough situation. Although the immense increase in technology has made life "nice," it has also bred a generation of lazy, ignorant, over-data-ed, soulless freaks. The predictability and the typicality that I was trying to avoid in my early adolescence have suddenly rattle-snaked its way into everything that I love. The generation that I am defined by is most definitely typical and predictable. Although the "underground" and the "alternative" scenes are intended to be a sort of subversive attitude to the mainstream, corporate, consumerist madness, it has become almost more sickening.

It seems that every personality trait, quirk, interest and aesthetic can be spotted, mapped out, packaged and sold. I get really bummed out when I see an interesting outfit someone is wearing just to pass by another person wearing almost the exact same thing. I'll be walking downtown and I swear I see this girl I know like 15 yards away, but then I get a little bit closer and realize it is a 70-year-old frump. I am able to impress some shallow dude because I "read books" and totally listen to super obscure blues from the '40s. It is sick. My generation and the counterculture I identify with is defined by a bunch of ignorant snobs who are impressed by the most meaningless and trite bullshit. Identities are completely bought and sold, gorged and vomited out.

Even worse is the fact that the current underground culture (I am referring to a general underground culture because it too difficult to be specific about any one group or scene) is built up and supporting itself through the most insignificant and material means. It is a mass culmination of past attitudes that came with each emerging underground scene, such as the hippie-bohemian era, punk rock, heavy metal, '80s synth goth, darkwave, you name it. Our present culture has basically taken every cute outfit from each scene and era, bought the outfit at the nearest American Outshitter, taken a picture of themselves looking hella tuff, then uploaded the pictures to their internet social networking page to legitimize their existence, identity and impact on the "scene."

At least in the past, music scenes, alternative scenes, counter-

cultures, whatever you wanna call them, were built around something meaningful. They were identities that were embraced and realized. They stood for something, whether it was an attitude or idea or lifestyle. Punk rock used to actually mean something and stand for something. Now I go to a punk show and half the dudes are wearing imitation Ray-Ban sunglasses, their pants fit a little too nicely, and most whip out a fancy shmancy iphone and start clicking away 'cause god forbid there is a stall in conversation or they have to stand alone for a second. It is mad and it is sickening.

Here's another anecdote to illustrate my frustration: It's a Friday night and I go to a house show because it is probably gonna be awesome. These two bands are coming from Canada who I am really excited to see because their records are awesome and they are known for tearing shit up live, etc. I go to the house show-suddenly-turned-house party. Most of the people are outside getting wasted and talking a lot of shit about nothing, girls are looking extra pretty and apathetic, and everyone is just feeding off of each others' bullshit. You're just sucked into it. But tonight I don't have the energy to exert myself and convince these people that I am down and hip and cool and with it, especially since girls are totally disregarded if they are not flimsy and cutesy and flirty and farty.

So I go inside and enjoy the music. Whoa, dude, weird. It is interesting when I am completely disregarded by my peers because I want to do my own thing, voice my opinions, not wear the latest pseudo vintage clothing, not be flirtsy wirtsy. Isn't that counterintuitive? Shouldn't the underground thrive on individuality, strangeness, opinions, noncommercial ideals? Nope, it's only cool to be a weirdo social outcast *if* you're an alcoholic weirdo social outcast who writes offbeat short stories and smokes Pall Malls. Only categories, only aesthetics, only pictures, only packages; no one wants the real thing.

I am sure that I am mistaken about a lot. I may be ignorant and self-absorbed too. Maybe pretention has existed in countercultures since its birth, maybe punk rock wasn't that cool, maybe technology is the shit, maybe I am skewed, maybe everyone just loves everyone. I don't know really, but all I have to say is that pseudo-bohemian hipsters who smoke pot with their parents' money and take their first race and ethics class at a prestigious university will be the death of us all.

KDVS Events

SEPTEMBER

Thu. 9/25 Oh Foot, Mucky the Ducky, A Good Pillow
6 p.m. at the Robot-Rocket House
Thu. 9/25 The California Honeydrops
10 p.m. at Sophia's Thai Bar
Fri. 9/26 Moomaw, Miwa Gemini, Connecticut
8 p.m. at the Old Firehouse
Fri. 9/26 Mattress, Dead Western, Sister Crayon, Green Green
9 p.m. at Luigi's Fun Garden
Fri. 9/26 Point Juncture, WA
11 p.m. at Sophia's Thai Bar
Sat. 9/27 Th' Losin Streaks, Electric Jellyfish, Ghost Echoes, Le Master
9 p.m. at Luigi's Fun Garden
Sat. 9/27 Chelsea Wolfe, Moomaw, Miwa Gemini
8 p.m. at Atelier Boutique, 1617 16th St. in Sacramento
Sat. 9/27 The Botticellis, Geographer
10 p.m. at Sophia's Thai Bar
Mon. 9/29 Pillars and Tongues, Cairo Gang, Pregnant
8 p.m. at the Old Firehouse
Tue. 9/30 HEXLOVE, Pillars and Tongues, Alas Alak Alaska
8 p.m. at the Witchdome, 1915 ½ 22nd St. in Sacramento

OCTOBER

Wed. 10/1 The Cave Singers, Silver Darling, Oh Foot!
7 p.m. at the UC Davis Coffee House
Thu. 10/2 Tim Williams
Noon on the UC Davis Quad (EC show)
Fri. 10/3 Vogue in the Movement
Noon on the UC Davis Quad (EC show)
Fri. 10/3 Knife Thru Head, Spider Friends, unkuT: Hunks
5 p.m. at The Shaq, 213 C St. in Davis
Fri. 10/3 Sholi
8 p.m. at the Old Firehouse
Sat. 10/4 KDVS Benefit Dance Party
8 p.m. at Delta of Venus
Sat. 10/4 Dead Western, Chelsea Wolfe, Ellie Fortune
8 p.m. at Leroy's, 2008 N St. #3 in Sacramento
Mon. 10/6 Get Back Loretta
Noon on the UC Davis Quad (EC show)
Mon. 10/6 Picoso
4 p.m. at Delta of Venus
Tue. 10/7 Body of Lies
8 p.m. at the Varsity Theatre (EC show)
Wed. 10/8 Stolen Minks, Goodnight Loving
8 p.m. at Luigi's Fun Garden
Fri. 10/10 Norcal NoiseFest XII
Three-day event at Luna's Café in Sacramento
Fri. 10/10 The Bad Trips
8 p.m. at 802 Villanova in Davis
Sat. 10/11 Operation: Restore Maximum Freedom VI
1 p.m. at Plainfield Station
Sat. 10/11 Bright Black Morning Light
8 p.m. at Delta of Venus
Sat. 10/11 Mad Cow String Band
10 p.m. at Sophia's Thai Bar
Sun. 10/12 Mountain High, Loving Thunder
8 p.m. at Luigi's Fun Garden
Mon. 10/13 The Chinese Stars, Awesome Brothers
8 p.m. at Luigi's Fun Garden
Thu. 10/16 The Dead Science, San Kazakgascar, Twin Crystals
8 p.m. at Luigi's Fun Garden

Fri. 10/17 Sacramento Horror Film Festival
Three-day event at the Colonial Theater in Sacramento
Fri. 10/17 Hip-hop Benefit for Obama: The C.U.F., Sonicbloom, Righteous Movement
8 p.m. at Delta of Venus
Sat. 10/18 Major, Minor Festival: The Botticellis, Two Sheds, Buildings Breeding, Birds and Batteries, The Standard Tribesmen, Please Quiet Ourselves, Underground Underwater
Noon at the Old Firehouse
Sun. 10/19 Nick Jaina band, Alana Sveta
8 p.m. at Primary Concepts Tattoo Studio
Sun. 10/19 Lover!
8 p.m. at Luigi's Fun Garden
Sun. 10/19 Screaming Females, Boron and the Grebes
8 p.m. at the Old Firehouse
Mon. 10/20 What's Up?
8 p.m. at Luigi's Fun Garden
Tue. 10/21 ASUCD Fall Kickoff: The Matches, The Grouch
6 p.m. at Freeborn Hall
Thu. 10/23 Desolation Wilderness, Lake
8 p.m. at Luigi's Fun Garden
Fri. 10/24 Silver Darling, Hillstomp
8 p.m. at the Palms Playhouse in Winters
Fri. 10/24 Human Eye, Elmapi
9 p.m. at Luigi's Fun Garden
Thu. 10/30 Sunburned Hand of the Man, Night Nurse
8 p.m. at the Horsecow Gallery in West Sacramento
Thu. 10/30 Donny Hue & the Colors
8 p.m. at Luigi's Fun Garden

NOVEMBER

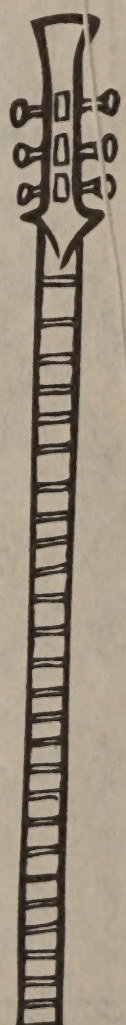
Sat. 11/1 Super XX Man, Donny Hue & the Colors
8 p.m. at the Old Firehouse
Mon. 11/3 Mt. Eerie, Everybody, Okay
8 p.m. at the VOX Gallery in Sacramento
Mon. 11/3 Zach Hill
8 p.m. at the Old Firehouse
Mon. 11/3 Jason Mraz
8 p.m. at Freeborn Hall (EC show)
Wed. 11/5 Cause Co-Motion, Crystal Stilts, English Singles
8 p.m. at Luigi's Fun Garden
Fri. 11/7 Jared Mees & the Grown Children, Two Sheds, Birds and Batteries, Geographer
8 p.m. at Delta of Venus
Sat. 11/8 Bike Church Benefit Party
8 p.m. at Delta of Venus
Tue. 11/11 Belaire, Ganglians, Boyfriendz
8 p.m. at Luigi's Fun Garden
Sun. 11/16 Pit er Pat, Lucky Dragon, Hecuba
8 p.m. at the Old Firehouse
Thu. 11/20 AIDS Wolf, AH Kraken, Mayyors
8 p.m. at the Old Firehouse

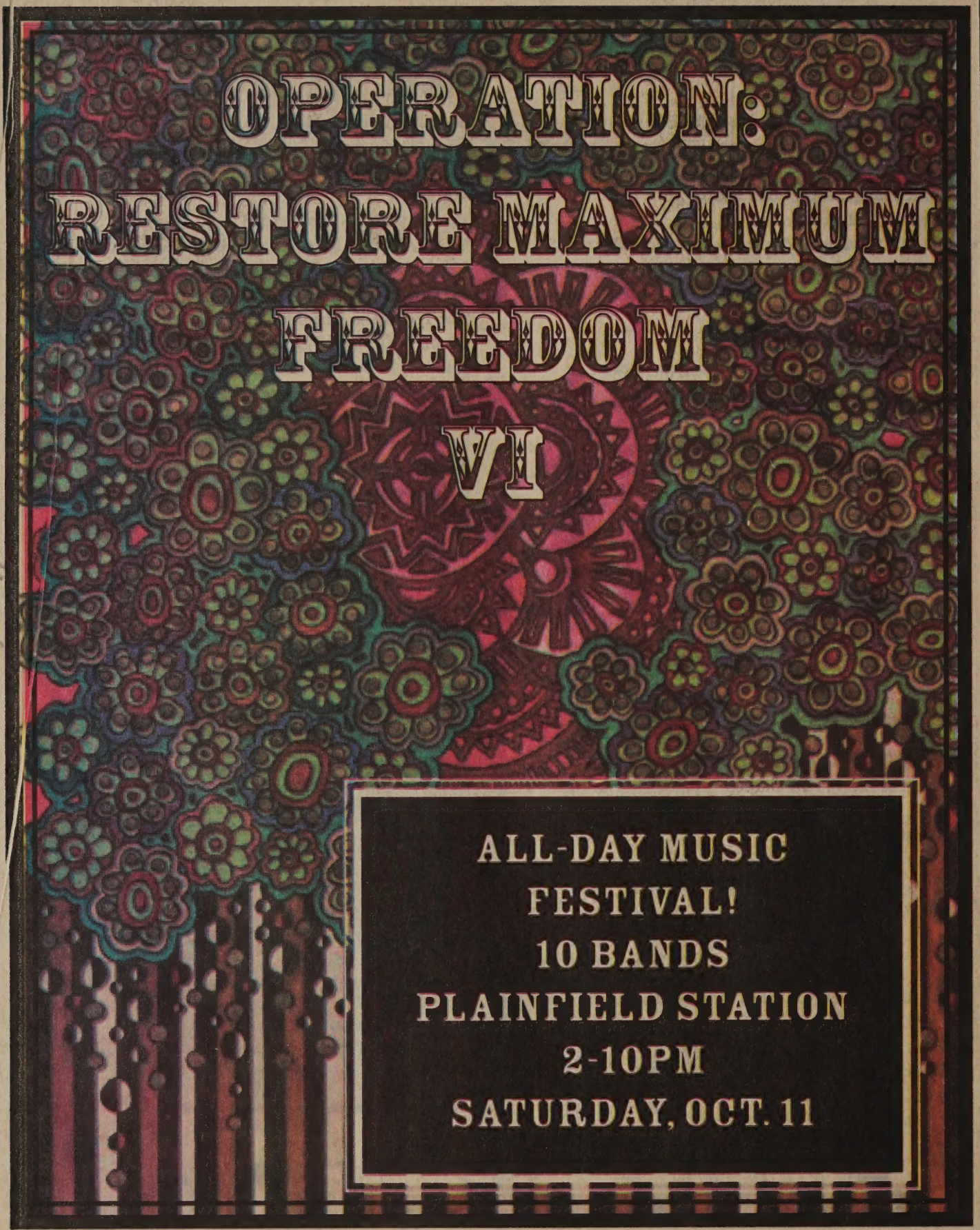
DECEMBER

Sat. 12/20 Ugga Mugga, Underground Underwater
7 p.m. at the Robot-Rocket House

VENUE INFO

Luigi's Fun Garden
1050 20th St., Suite 160, Sacramento
18+
Old Firehouse
TB195, next to the Music Building, UC Davis
All ages
Delta of Venus
122 B St., Davis
All ages
Sophia's Thai Bar
129 E St. Davis
21+, -21 on Balcony B
Robot-Rocket House
633 M St. (house), Davis




OPERATION:
RESTORE MAXIMUM
FREEDOM
VI
ALL-DAY MUSIC
FESTIVAL!
10 BANDS
PLAINFIELD STATION
2-10PM
SATURDAY, OCT. 11